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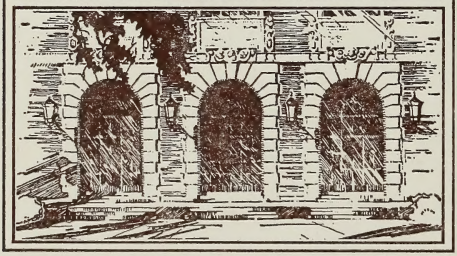

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"We're Loyal to You, Illinois"

THE STORY OF THE UNIVERSITY OF ILLINOIS BANDS UNDER ALBERT AUSTIN HARDING FOR 43 YEARS

Superimposed Upon Glimpses of University History During the Half-Century of Harding LEADERSHIP on Campus

By Cary Clive Burford,
A.B., University of Illinois, 1904
A.M., University of Illinois, 1905

Ill. Hist. Survey 75279

THE INTERSTATE
Danville, Illinois

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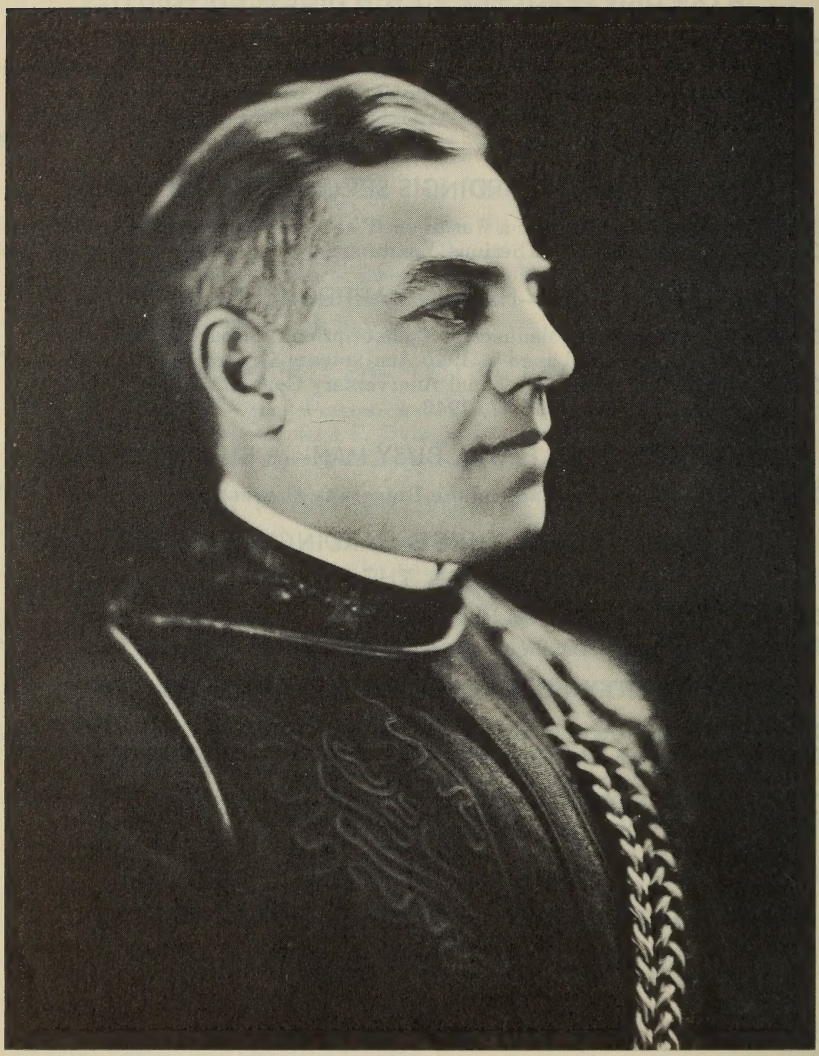

ALBERT AUSTIN HARDING

BANDS DEPARTMENT
UNIVERSITY OF ILLINOIS
1905-1948

INTRODUCTORY NOTE

The late Carl Van Doren, Illinois '07, one of our most distinguished literary alumni, in contemplating his 1938 Pulitzer Prize Biography, "Benjamin Franklin", admitted, after writing an 800-page volume, that he had used only one-third of his data.

I am even more chagrined. If Van Doren used only one-third of his source material, I have utilized, in this study of the Bands of the University of Illinois, under Albert Austin Harding, not a mere 33 per cent, but, I fear, just one three-hundredth of the abundant source material which Harding, the great libraries of the University, and other reservoirs of information, placed at my disposal. Harding's own files will fill a heavy duty truck.

I plead guilty to countless sins of omission. I will be asked--perhaps belligerently at times--why I have not included this or that about the Bands. Or, if I have mentioned this or that too casually, some may demand why I did not expand this review into additional volumes upon many phases of the brilliant accomplishments of "The World's Greatest College Band".

It would have required, forsooth, a book shelf longer than the famous five-foot to have contained all the volumes which might have been prepared on the Illinois Bands from the riches of material at my command.

This study, it should be remembered, required, as a basis, a survey of the history of the University of Illinois, especially of the 50 years of the 1900s, as appropriate background. No organization, like the Illinois Bands, can be separated from the environment which produced it and from which it sprang. For this reason, the increasing importance of the Bands in University life (it will be recognized) rested upon the foundation of living in the State of Illinois and at the University of Illinois in the half-century mentioned, and especially as this period was opening about 1900.

This underlying strength gave our Bands the impetus to do many things hitherto not accomplished by campus bands. The career of Harding himself reposed upon a broad basis of sterling Americanism which sparked his brilliant mind and personality into the leadership of what was truly the greatest band at that time to arise from academic cloisters in the United States.

There was also the more stubborn fact that a limitation upon the pagination of this volume was necessary. Therefore, I often found it necessary to discard material as interesting as that used.

This story is just too large to be compressed between two book-lids. It is a super-story--the University of Illinois and its wonderful

Bands. Neither the University nor its Bands yield to brevity, to abbreviation, to condensation.

Research Over Three Years

I began this work in the fall of 1948, immediately following Dr. Harding's retirement as Director of Bands and Professor of Music. He was most cooperative and patient. He gave me unlimited time--frequently, I fancy, when he would have much preferred doing something else.

About this period, Professor Earl Bradbury, Department of Art, University of Illinois, appeared upon the scene to paint Harding's portrait. This picture now hangs, most appropriately, in the Main Lounge, Illini Union Building.

Between Bradbury and myself, poor Harding, supposedly enjoying his retirement, was greviously tormented. But his kindness and his cooperation were--as they always have been--dominant characteristics of this great personality which graced the Illinois campus many years.

One day--when the call to the open road seemed more than Harding could withstand, he shook an accusing finger at me:--

"If it were not for you and Bradbury, I would be on my way to California this minute".

But Harding remained put--on campus--while his portrait and his biography were prepared by two of his fellow-Illini and great admirers. But, at that, there were many free periods when Harding could roam--as he so richly deserved--and he did drive "Four Ways"--Northwards (March), Southwards (Valse), Eastwards (Eastern Dance), and Westward (Rhythm), as a Suite, by Eric Coates, played by the Concert Band at the March 1, 1929 Anniversary Concert, also on many other occasions, so well expresses Harding's many travels in all directions.

Sins of Omission? Commission, Too?

If I am guilty of sins of omission, I trust I have not erred too seriously in grave transgressions of commission. I verified all names, dates, facts through University offices--Alumni Records, Athletic, President's--all most helpful.

For instance, I would have filed an affidavit before the Supreme Court of the United States, and before High Heaven, too, that the first Homecoming(then spelled Home-Coming) at Illinois,and forsooth, in America, was observed on Illinois Field, October 15, 1910, with Illinois winning a thrilling game against Chicago by the small--but enough--score of 3-0, with Otto Seiler securing this game for us, by his kick from the field, against the mighty Stagg and his awesome

Maroons. Seiler--within recent weeks--has passed away--alas! Yet, I verified the date and facts of this wonderful game with Charles E. Flynn, Director of Publicity, Athletic Association, University of Illinois.

This is not to say there are no errors in this oversize volume--too many, I fear, and especially considering the tidal wave of events with which I wrestled. However, I trust my errors of commission have neither been too many nor too serious.

I once heard a definition of success which I considered reasonably good--"A successful person is not one who makes no mistakes, but the one who makes the fewest and the least costly mistakes".

I, therefore, hope that my sins both of omission and of commission will be forgiven by "The Whole Illini Creation", as the beloved Carl Stephens designated us in the old-time Illinois Alumni News, also by music lovers and band fans across the nation, and by historical students everywhere.

Harding--Long Enduring

"I wore out five presidents of the University of Illinois and started on the sixth", twitted Harding in reviewing his long years--and great years--on the Illinois Campus.

Harding entered the University, as a freshman student in 1902, under Andrew Sloan Draper, President, 1894-1904. But served as faculty member and as Director of Bands under Edmund Janes James, 1904-1919; David Kinley, 1919-1930; Harry Woodburn Chase, 1930-1933; Arthur Hill Daniels (acting) 1933-1934; Arthur Cutts Willard, 1934-1946; and he "started" on George Dinsmore Stoddard, beginning in 1946. Dr. Stoddard, happily, might be described as "surviving" Harding--we recall, at this point, that the sixth and last wife of Henry VIII outlived him.

Like Harding, I have spent my life in the close proximity of the University of Illinois. Like Harding, once more, I was born within a few miles of the Illinois campus. I recall having seen, for the first time, the twin towers of University Hall at the mature age of four. Still again, like Harding, I have lived, campusside, for a half-century.

We have each joyed in the many advances which our Alma Mater has made through the years and decades--how regrettable it is that Harding and I must count decades, as well as years!

Americanism--"Illinois Loyalty"

This volume stands--first, last, all the time--stalwart in support of two propositions, pure and undiluted Americanism--the Americanism

of George Washington, Thomas Jefferson and Abraham Lincoln--and to the spirit of "Illinois Loyalty".

Over the years, I have feared I noted lapses on our campus in true-blue Americanism and to the old-time ringing challenge of "Illinois Loyalty". Such lapses must never be.

Regardless of our growth in faculty, staff, students and alumni --regardless of our increase in buildings, grounds, library and laboratory facilities--regardless of our expanding influence in national and international affairs--the University of Illinois will remain truly great and strong, now and in the future, only as it adheres to simon-pure Americanism, untintured by any "ism" or "ology" whatever, and to that spirit of "Illinois Loyalty"--precious since 1905--of which Austin Harding was--and happily still is--the symbol before our Bands and, before the massive crowds attending events of one type or another on our campus.

Happily, the University of Illinois is not forsaking the paths of True Americanism or the spirit of "Illinois Loyalty", but as an alumnus, I reserve the right to display a warning sign. Indeed, all other signs will fail--as our pioneers declared in long periods of dry weather--unless we adhere closely to those great ideals which Austin Harding taught so many years on this campus--Americanism and "Illinois Loyalty".

Cary Clive Burford.

907 South Orchard St.,
Urbana, Illinois

PART ONE

THE UNIVERSITY OF ILLINOIS IN 1902.

CHAPTER ONE.

GLIMPSES OF THE UNIVERSITY OF ILLINOIS IN THE WEE 1900's

The fall season brings the year at the University of Illinois to a rich and ringing crescendo.

Although the academic year has only opened, the campus seems to reach its full exuberance in late September and October. Hundreds, even thousands of students, swarm hither and thither and yon, intent upon their multitudinous activities--scholastic, social, athletic. Football commands the spotlight of eager attention. The vast Illinois Memorial Stadium is a busy locale. The University Marching Band, although only currently reorganized for the year, swings into its full climax of festive, brilliant, and dexterously executed formations on the gridiron. Special week-ends spark the autumn calendar-Homecoming, Dad's Day, I-Men's Day. Many alumni classes hold their every fifth-year reunions.

The Weather--Always Important--Often Untrustworthy.

There is a tinge and a tange of Jack Frost. But the fall weather on the Illinois campus is never dependable. It may be the most perfect Indian Summer. Or, as in the Red Grange days of 1925, there may be torrents of rain. There were, in addition, ocean billows of mud when Grange was running wild because our city and rural pavements were far from completed. Mentioning the unreliable fall weather on the Illinois campus, one recalls the Illinois-Wisconsin game October 7, 1950, when thousands of spectators were soaked by a mighty downpour, an afternoon deluge. On the contrary, the Homecoming game between Illinois and Indiana, October 28, 1950, was favored with as perfect weather as the gods on Mount Olympus could have desired. Suffice the Illinois weather--it is never dependable, certainly must always be regarded and given attention. Some one has said--it is, at least, interesting, because so variable. Yet over 8,000,000 State of Illinois residents seem to thrive upon it.

A New Student Registers--Somewhat Late.

Monday morning, September 29, 1902, a slender young man presented himself for registration in the college of engineering, University of Illinois. He was bright, eager, well-poised, well dressed and well groomed, with an abundance of brown, curly hair.

It was approximately two weeks following the registration period of September 15-16 and the opening of classes September 17. This youth had many obstacles to overcome. He was, first of all, entering

late. Classes were well organized in their normal work. He had been out of high school for three years, hence was not in touch with habits of formal study.

He was on his own--financially. Every dime of his University expenses had to be provided by his own wits and exertions. He was without benefit of home and parents and, at that time, of the grandparents who had reared him. He was and had been--since the tender age of one year--an orphan. He had no brothers or sisters. Definitely, he was alone in the world. But, at the moment, his most serious immediate handicap was his late entrance into the University. He had to "make up" as well as "keep up".

Fortunately--there was some brighter sides to his situation. He was abundantly blessed in many ways, in spite of his obvious handicaps. He enjoyed rugged health and superb physical strength. He was fond of mathematics--always an advantage in an engineering course. He was a master musician. He played, immediately and efficiently, many band instruments. He read music at sight, easily, fluently. He understood the violin and other string instruments, also the piano, although band instruments were his first love.

Registrar William Low Pillsbury was on duty in his office on the second floor of the then University Library--this building in 1951 housing the College of Law and is known as Altgeld Hall.

To Mr. Pillsbury, the youth gave his name--ALBERT AUSTIN HARDING.

Older Than Majority of Students.

Harding was well past 22 years of age. He was older than most of the graduating seniors of the early 1900's. Fortunately, he could enter the University "Clear", as his credits from Paris, Ill. high school admitted him unconditionally to the freshman class. Harding had made certain of this procedure during the summer of 1902. Paris friends, who had previously attended the University[1] had urged him to mail his high school credits to the University for probable approval. This, he had done. They had been approved. He had also made a trip to the campus, to give it at least a bandsman's eyeview, and to look over Champaign-Urbana as well. That summer trip was his first visit to the University campus and community.

---

(1) Notably Louis E. Fischer, Illinois '98, then city engineer of Paris. Harding recalls Fischer, dressed in white tie and tails for a formal party, climbing a pole in that attire, to make instant repairs to the Paris electrical system, following an interruption. Fischer advanced high in the official ranks of the former Illinois Traction System, serving as Vice-President.

Given--A Study List.

Harding was presented by Registrar Pillsbury a regulation study list "to fill out". He was, accordingly, a member of the great Illini Family, or, as Carl Stephens used to express it so well in the Illinois Alumni News, "The Whole Illini creation".

Harding's chosen field of study, he had decided, would be mechanical engineering. After one year, he was to change to muncipal and sanitary engineering. However, this change meant little or nothing to Freshman Harding, for all first year courses in engineering were--and are--practically identical. He entered classes naturally bewildered by a multitude of problems--scholastic, financial, personal.

Faculty members were not on massed registration assembly that week. It was not instantly convenient to secure all necessary signatures for his study list. Harding was amazed Friday, October 3, to learn from one of his instructors that official word had come from Thomas Arkle Clark, dean of men--and America's first dean of men, incidentally--that unless Harding's study list were completed and filed that very afternoon he would be asked to withdraw from the University. Imagine the tremendous loss to the University of Illinois, to the art of band music and especially of symphonic band music, to the profession of music in general, and to the fine inspiration and character building, and patriotic and musical training of hundreds of youths on the Illinois campus for 43 years, if Austin Harding, his study-list uncompleted, had been dismissed from the University of Illinois. The study list was duly filed. Harding remained at Illinois not only that week-end in October, 1902, but until September 1,1948--in active service, as student, faculty member and Director of Bands. He is still on campus--maintains his permanent home at 710 South Elm Boulevard, Champaign. He maintains an office in the Band Building. But as an engineering freshman in 1902, he little "wot" that before him, unknown and uncharted, lay a career, crowded with distinguished service to the culture of band music throughout the United States.

And Now--To Study.

Harding immediately busied and buried himself in his studies. He had to--there was no alternative.

"I studied the front of the book, the middle of the book, the back of the book, all over the book, to make up and to keep up. But I did it. Fortunately, I liked mathematic, general engineering drawing, subjects which constituted then, as now, the basis of all engineering courses. I had done well in 'math' in Paris high school. I was confident I could do as well in the University. I simply had to do it--and I did".

That Summer Trip to the Campus.

As mentioned, Harding had made his preliminary visit to the University of Illinois in the summer of 1902. As he had received approval of his high school credits, he gave the campus an overall look. He decided to knock off some time and attend the Champaign County Fair. The fair-grounds were then located on the south side of John Street, between First Street and Fourth Street, Champaign. That area is now the heart of the great fraternity house district of the University. In fact, after the fair had been abandoned on that site, the old band-stand of the fair grounds stood for a number of years near the Sigma Alpha Epsilon fraternity house on East Daniel street. The John street line of the Urbana and Champaign Street Railway passed the grounds. The street cars handled their proverbial "land-office" business during "Fair Week". Arriving on the fair-grounds, Harding made his way immediately to the band-stand on the inside of the race track, facing the grand-stand, or amphitheatre. The band-stand was a tall, slender wisp of a building. The band floor proper was "up-stairs", that is, was reached by a narrow steep stairways. Harding paid no attention to live-stock or other exhibits.

"I always liked bands better than bulls", he said.

Poking his head aloft on the band-floor, Harding was soon chatting with the band members, a baker's dozen of musicians drawn from the Knights of Pythias Band of Champaign.

Edward Mitchel, band leader of Farmer City, Ill., and a well-known band man in Central Illinois, was directing the Fair band, in the absence of Joseph Frison, the regular leader of "The K. P. Band", as it was called. Mitchell played cornet and led the band from the cornet. He was tall and slender. His father, Henry Mitchell, was a lifelong harnessmaker in Farmer City.

Several Champaign men were in the group, among them W. M. Ewing, cornetist, known as "Buck" who received his nickname from a prominent professional baseball player. Louis, or "Louie" Helbing, a piccolo player, was of Swiss parentage and had learned the tailor trade from his father. There were several Schaedes in the Fair Band, including William Schaede, his sons, Paul and Frank, and William's brother, Otto. They organized and directed several early bands in Champaign. "Joe" Frison was the father of the late Dr. Thedore ("Ted") Frison, Chief of the Illinois Natural History Survey for a number of years. There was also A. W. Turner, Charleston, Ill., with whom Harding had played in bands in Paris and Charleston, Ill.

"TEN-TWENTY-THIRTY CENT SHOWS"

Turner had moved from Charleston to Champaign about 1900. He conducted a dance orchestra in Champaign when Harding, "flat-broke", came to campus. Harding immediately contacted Turner and other friends, asking them to waft in his direction any musical engagements which might turn a dollar or two.

"After all, that meal ticket had to be bought", recalls Harding.

The second night Harding was on campus, he was asked to play cornet in a five-piece orchestra at West End Park, operated by the street car company, at the then extreme west edge of Champaign.

"The show was terrible", Harding recalls. "It was stock company of the old ten-twenty-thirty cents variety, known as ten-twent-thirt. Show bills were changed nightly. Each was worse than the preceeding, if that were possible. My first show at West End was 'Jesse James'. The great robber was depicted as never turning his back upon anyone-giving him a chance to shoot. But Jesse happened to be intrigued by a picture hanging askew on the wall. He steped on a chair, turning his back, to straighten it. Instantly Ford, his enemy, saw his chance. Ford whipped out a revolver and pulled the trigger. Just a click. Ford pulled the trigger again. Again, a click, no shot. Ford then hoarsely whispered into the wings of the stage, 'Somebody shoot.' Somebody did. True to stage procedure, James tumbled from the chair dead". Harding, in the orchestra, was only five feet from the stage while Ford was frantically trying to kill Jesse. West End Park did a tremendous business playing "East Lynn", other thrillers, spring, summer and fall, with students attending fall and spring. Street car fare was a nickel. Admission was free. But there was a trick. "Reserved" seats most of the house--were sold at a dime each.

"I was paid $2 for my services that night", said Harding. "It helped me to eat that first week on campus.

Delay in Entering the University.

Even with entrance credits approved, Harding had delayed his registration. He was busy in Paris, and throughout Eastern Illinois and Western Indiana, playing in bands and orchestras. He was making "good money"--more than most young men earned in those years. He was his own boss. He had directed the Paris Concert Band since high school days. He was on his own financially, was greatly enjoying his independent musical experiences. Yet-subconsiciously--he felt he should secure a University education in engineering. After all, engineering, as a profession, seemed more secure than music and especially band music at that time.

Sunday morning, September 28, 1902, Harding lay abed, considering this matter of a University course. He had no parents, nor older brothers and sisters to consult. Any decision he might, or might not, make, would be his own. He deliberated long--perhaps too long for he missed his breakfast at the Sovern Hotel, the Paris rooming and boarding house where he was living at the time, and was forced to seek a bite up-town. In 1902, one secured "Board". In 1951, we call it "Food Service".

That Sunday morning--he took snap judgment. He would enter the University. He caught a train from Paris to Champaign. He "changed cars" somewhere--either at Mattoon or at Danville Junction[1]--he cannot recall now. Everybody "changed cars" in those years. If one had to wait two hours, three hours, four hours, at a transfer point--what of that? Everyone had plenty of time in 1902.

"Many of my most important decisions have been made on the spur of the moment--decisions which I never regretted afterwards", Harding has observed with the passing of the years.

---

(1) "The History and Romance of Danville Junction", by C. C. Burford and G. McI. Smith, Interstate Printers, Danville, Ill., 1942 gives a vived review of this bustling old-time railroad transfer station when several hundred passengers used this station daily--in the years when the local passenger trains were the monarchs of the transportation field.

The Spirit of "The Fightin' Illini".

CHAPTER TWO

Personalities on Illinois Campus in 1902.
Mr. Pillsbury --- The Registrar.

William Low Pillsbury, registrar of the University for many years, was one of a group of educational leaders who in their generation wrought great things, even much greater achievements that they could possibly have divined, for the University of Illinois. Thoroughly cultured, using exact and precise English, a slightly built, bewhiskered man, Mr. Pillsbury was a busy official, yet a kindly one. He was continuously and hopelessly overworked. If he ever complained, only the Recording Angel knew of it--and certainly he has erased any lamentations Mr. Pillsbury may have uttered.

In 1902, Mr. Pillsbury was confronted with the mountainous task of keeping exact records for the students who even then were swarming to the campus by the hundreds and thousands. He took his overwork in his stride. Such too much work at too little pay would, in 1951, precipitate a major strike which might paralyze the economic equilibrium of the United States. Mr. Pillsbury lived on West Elm street in Urbana. The street car line ran at the rear of his home. Each morning--he rode the street car to his office--each evening he rode it home. He seldom walked. Yet he loved athletic events, attended games and became one of the early golfers of the campus. His name is included in the roster of the University Golf Club in 1902.

On one occasion Purdue and Illinois were playing football on the old gridiron at the south end of Illinois Field. Rivalry was intense between Illinois and Purdue in the early 1900's. The campus story ran that Purdue had taught Illinois the game of football.[1] At any

(1) The campus yarn that Purdue taught Illinois to play football and that our first game was with Purdue is not quite supported by the Publicity Office, Illinois Athletic Association. The FIRST game of football played by Illinois, according to the Publicity Office, was with Illinois Wesleyan University, Bloomington, Oct. 2, 1890. Then we played Purdue November 22, 1890, and it is quite likely that Purdue did teach Illinois something about football. We played Illinois Wesleyan again that season November 27, which was Thanksgiving.

The Champaign Gazette, November 25, 1890, said "There will be a match game of football played at the fair grounds on Thanksgiving afternoon between the University of Illinois eleven and the eleven from Wesleyan University at Bloomington. This is a new sport in Champaign and will be very interesting. The game will be called at 3 o'clock and an admission of 25 cents will be charged for gentlemen but the ladies will be admitted free".

rate, Illinois was out to beat Purdue on the gridiron. It was not only a case of "licking" the other University in football but of "licking" its students as well in fistic encounters. Purdue had sent several hundred rooters to Illinois on a special train. They carried the colors of Old Gold and Black tied to their canes or attached to coat lapels or on armbands. Near the west end of Engineering Hall (now the Civil Engineering Building) and just south of the Boneyard bridge on Burrill Avenue two contingents of Purdue and Illinois students met head-on. Each sought to wrest the colors carried by the rival group. A real college scrap was in the making and had advanced into the first round, when Mr. Pillsbury, the only University official in sight, spied them and rushed pell-mell into the fray.

"Stop this, stop this, stop this", he screamed.

This smallish man spoke with the voice of authority, as the Scriptures tell us. Instantly, the belligerant collegians signed a truce. The fight was over. Pillsbury's firm voice, his ring of command, had awed and cowed the rival students[1]

Charles A. Kiler '92, member of an early band on campus and a prominent alumnus, has often said that the University of Illinois was called "Champaign". Likewise, Illinois Wesleyan was "Bloomington; Knox College, "Galesburg"; and DePauw University, Greencastle". Thus, "Champaign" played "Bloomington" or "Galesburg" or "Greencastle". C. C. Burford, compiler of this volume, recalls, as an urchin in a town near the Illinois campus, how surprised he was when he first heard his oldsters speaking of the University as "Illinois". He had heard it called "Champaign". Burford, as a boy, knew the older Lott R. Herrick, Illinois '92, Michigan law '94, who later became a Justice and the Chief Justice of the Illinois Supreme Court, who was said by mature people of Farmer City, Ill., to have gone to "Ann Arbor" to study law. The words, Illinois and Michigan, as applied to universities, were seldom used in "The Nineties".

(1) Mr. Pillsbury had three children, a son, Arthur Low, a daughter, Bertha Marion, and a younger son, Charles S. Pillsbury---all Illini.

Arthur L. Pillsbury, the older son, graduated from the University in architecture. He was a practicing architect in Bloomington, Ill. He met death in an early automobile accident while returning from a football game on Illinois Field. At that time, there was no direct paved highway from Champaign to Bloomington as the present U. S. Route 150. A long circuitous drive was necessary, north from Champaign to near Gilman, thence west to Chenoa, Ill., and then southwest into Bloomington. It was a long trip with a horseless carriage. Near Lexington, Ill., an accident occured in which Arthur L. Pillsbury lost his life. Mrs. Pillsbury still resides in 1951 in Bloomington.

The daughter of the Pillsbury family, Bertha, a Radcliffe college graduate, who became an instructor in English in both the preparatory department and in the University, was a beautiful girl of the brunette type. One day, she had occasion to gently reprove a student who was not doing satisfactory work. She asked him to remain after class.

Registrar Pillsbury was fortunate to have in his office a faithful servant, the late Levi Augustus Boice, who before his retirement attained the University rank of Recorder. There was always plenty of work wafted in Mr. Boice's direction. Like his superior, he never realized he was overworked. The Boice home was on South Wright street, "in the country" in 1902. In later years, campus and community have expanded to entirly encircle the site of this quiet home. In 1951, it serves as Canterbury House of the campus Episcopal church, known as "The Chapel of St. John the Divine", at the northwest corner of Wright Street and Armory Avenue, Champaign. The late Professor Evarts Boutell Greene, for many years head of the department of history, a distinguished scholar in American history source materials, who later went to Columbia University and who served for several years as dean of the college of literature and arts at Illinois, and his sister, Miss Elizabeth G. Greene, lived in a most attractive tidbit of a home on the present site of the campus Episcopal church which is now in the very center of University activity, facing the newish and outstanding Gregory Hall to the east and the massive Main Library to the south.

Across the Room--The Business Manager.

Nor was Mr. Pillsbury alone nor unique in his multitudinous duties, for across the small lobby, on the south, or opposite side of the combined quarters of the Registrar and the Business Manager, sat enthroned, in all of his profundity of wisdom, another beloved and useful faculty and staff member----Professor Samuel Walker Shattuck, the Business Manager. He wore, always, a metriculous black coat, a white vest and spotless linen. In spite of his usual stern look, his breast sheltered a kindly heart. To many generations of Illini, he was known as "Sammy".

"Tell me", she asked", why you cannot do better work in this class? You do not even listen to the classroom discussion".

"To tell you the truth, Miss Pillsbury, all I can do in your class is to sit and look at you. You are so beautiful", he replied.

The second son and third child in the Pillsbury home was Charles S. Pillsbury, a University graduate in mechanical engineering in 1907, and for many years an executive officer of the Chicago Bridge and Iron Works. He has distinguished himself as one of the most useful of Illinois Alumni. He served as president of the Alumni Association from June, 1928 until June, 1930. He also served as president of the Illinois Foundation from June, 1941 to June, 1945. His wife, the former Eleanor Beardsley, an Illini of 1912, came from Kansas City, where her father, Henry M. Beardsley, had served as mayor. The Beardsley family, however, had been prominent in Champaign for many years. Her grandfather, George F. Beardsley, erected the Hotel Beardsley, now Hotel Tilden Hall. Mrs. Pillsbury has served as president of the Chicago Illinae Club.

Professor Shattuck was resplendent with his beautiful white sideburns. His swaying eye-glasses, perched precipitiously at the very tip-end of his prominent nose, were poised as firmly in their delicate position as if anchored with heavy chains. His glasses were further dignified by a lovely black silk ribbon caught somewhere on the front of his massive vest--but this safeguard seemed unnecessary. In many years of swiftly glancing, perhaps severely at times, atop his spectacles at students who were spending their allowances from home in some form of semi-riotous living, instead of paying their University "Fees" (which in those halcyon days could be liqudated at convenience at any time during the semester) his glasses were never known to have tumbled from their base. Even the law of gravity seemed to have been thwarted. The mystery of it all dazzled students and faculty alike. People who habitually break their glasses might find comfort in the riddle how Professor Shattuck forever kept his glasses in perfect and uniform balance. He was further distinguished by his almost constant use in the office of an inky black skull-cap atop his scanty snow-white hair and his pinkish skin. This skull-cap further terrified students who were remiss in payment of "Fees", as Professor Shattuck called them. He always receipted bills for "Fees" with a bold, sweeping, "S".

He had served as Professor of Mathematics and as Military Commandant before giving all of his time to his duties as Business Manager. He taught the courses in calculus.(1)

Of "the old school" in accounting methods, Shattuck used his amazing memory or "his head" in keeping some of his records. But the University was growing apace. Shattuck was nearing the retiring age, then becoming effective in University procedure. The Board of Trustees decided to install modern accounting methods. Shattuck's successor, a trained young accountant, was studying the office work. The younger man wished to review some records of fellowships and scholarships. He asked Shattuck to see the accounts.

"Oh, I keep no records of those matters. I just keep those in my head". And he did--correctly, too.

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(1) One campus tale ran to the effect that a student named Arthur William Palmer, interested both in chemistry and in Miss Anna Shattuck daughter of "Sammy" was a member of Professor Shattuck's calculus class. One day, young Palmer failed in a recitation. Professor Shattuck eyed him closely and said:-"Young man, if you would spend more time with your calculus and less time at my house, you would be better off".

But the youthful Palmer mastered both calculus and chemistry, won the lovely Anna Shattuck for his bride, and became head of the chemistry department of the University of Illinois.

Assistants in the Shattuck office were Oren N. Staples, lover of the best in symphonic music, and Lloyd Morey, talented musician and able accountant, who has been University Comptroller for many years. Their names will appear again in this record.

The Old Library Building.

The former Library, now Altgeld Hall, was to Illinois students of the early Harding years, an impressive building. It was erected in 1897--sponsered by the then Governor John Peter Altgeld--grossly misunderstood in life, now regarded as one of Illinois' great men. The Library was distinguished by a lofty tower. In the eyes of frosh and sophs, this tower seemed not the eighth wonder of their universe, but the first. It seemed high enough to pierce the blue dome of Heaven itself--to penetrate Jehovah's throne, as freshman had been taught in their home town Sunday-school.

This building continues in active service in 1951 as the College of Law,. with the Law Library, occupying the north portion of the building--the former University Library itself. The Department of Mathematics is housed in the south part, erected later, but in harmony with the architectural design and the dignified beauty of the original building. To Harding and to a multitude of his fellow-students, when the 1900's were wee, the University Library was a marvelous building.

Other Members of the Campus Old Guard.

Active in 1902 were many fine University personalities. Like Napoleon's Old Guard, they never surrendered, except to Retirement, and then only most reluctantly, or to Death, reluctantly as well. They never understood the fact they were overburdened. People in 1902 rejoined in long hours. Complaints were not in order. As in Biblical language, "the people had a mind to work".

Andrew Sloan Draper, one of the stalwart old-time leaders of the campus, was president from 1894 until 1904. He was a New Yorker--at least from "Old York State"--having been born and reared in the Albany, N.Y. area. He was an attorney, a former judge, a former member of the New York General Assembly and a political leader. He managed the New York State campaign in 1884 for James G. Blaine of Maine, known as "The Plumed Knight", when this pompous Republican candidate was defeated for President by the then largely unknown Grover Cleveland, under the terrific impact of the sudden, last-minute-in-the-campaign, cry of "Rum, Romanism and Rebellion".

Draper, as a former Assemblyman, knew precisely the tactics necessary to wring needed appropriations from a perfectly indifferent Illinois legislature. Draper aroused the sleeping solons and started funds rolling, as they should, for the upbuilding of a great University. He was not a scholar, nor did he claim to be. His scanty formal education was secured in the old-time Albany Academy and Albany Law School.(1) The scholastic growth of the University of Illinois, therefore, came under his successor, Dr. Edmund Janes James, president from 1904 to 1919. To James, Draper handed the torch of scholarship, and James carried it well.

Harding, as a student and a member of the University Band, did not encounter President Draper except upon one exciting occasion. Harding lived, as a freshman, in the Hix rooming house on West Illinois street, Urbana. This was the only time, in his long University experience now approaching the half-century mark, that he ever lived in Urbana. A fellow-student at this house was inclined to indulge too freely in the cup which is alleged to cheer. He became involved in more than one encounter with the police. Students in the Hix home were duly summoned to appear on the carpet before the mighty President Draper to testify what they knew of this comrade who had fallen by the wayside. But, marvelous to relate, when ushered into the august presence of the white-haired, white-moustached, terrifically dignified President Draper, these students were seized with a sudden and complete lapse of memory. They knew naught of their fellow-student's habits. It was a clear case of "See Nothing, Hear Nothing, Know Nothing, Tell Nothing".

President Draper must be given full credit for many forward strides by the University especially in the number of faculty and students, and in the at least projected campus expansion, with some buildings erected, others proposed during his tenure. He popularized the University over the state. Doting parents, who might otherwise have sent hopeful sons and darling daughters to Eastern colleges, were attracted to Illinois. Or, if the precious offspring remained in the Central West, they enrolled in Illinois, because of some suggestion from Draper to the parents, who otherwise might have chosen Northwestern or Wisconsin for their heirs.

(1) A story is told of Draper's rugged boyhood. The funeral train bearing the body of the martyred Lincoln from Washington, D. C. to its last resting-place in Oak Ridge cemetery, Springfield, Ill., tarried for a day in Albany. Young Draper was tremendously impressed. He spent the day standing in line to pass the bier. As soon as he passed one time, he again took his place at the foot of the line, passing the bier a number of times. It was a a big day in the career of the youthful Draper.

Fraternities, sororities, athletics, prospered under Draper. The University, indeed, assumed a bolder "front". It was President James who extended and coordinated University scholarship. It was precisely James, who after 1905, extended a helping hand to Austin Harding, when that youthful band leader first assumed direction of the University Band.(1) Harding and the Band, needed just such a friend as James proved to be.

Other Campus Stalwarts.

Never--in any evaluation of the human equation on the Illinois campus during its formative years, should we overlook that Grand Old Man, Thomas Jonathan Burrill. He served in a dizzy whirl of duties. An alphabetical list of his assignments might serve our purpose better. He was--at various periods--Acting Regent or Acting President, Acting Regent at one time for three years, 1891-1894, Dean of the General Faculty, Professor of Botany, Bacteriology and Horticulture, and Vice-Regent or Vice-President. He gave the first course in America in General Bacteriology(2). It never occured to Dr. Burrill that he was over worked--for his beloved University was his life.

Burrill spent his entire career of the Illinois campus. Graduating from Illinois State Normal University in 1863, he came to Urbana as "Principal" of the public schools-the lone schoolhouse being on the site of the present Leal grade school. He was on the ground and ready to start when Illinois Industrial University opened its doors

(1) Following the installation of President Edmund Janes James, Harding received the following letter from Dr. David Kinley, Chairman of the Committee on Installation of the President, dated October 23, 1905, only a few weeks after Harding had assumed direction of the Band, as follows:

Mr. A. A. Harding, Bandmaster
To the Members of the Band,

Gentlemen:

In behalf of the Committee on Installation, and of the President of the University, I desire to express our thanks for the excellent work which the Band did during the week. We appreciate very highly the helpful spirit which all members of the Band showed in entering so heartily into the program. Your services contributed a great deal to the success of the week and all the University authorities will, I am sure, emphatically join with us in this tender of thanks.

David Kinley, Chairman

(2) University of Illinois Reference Folder. Eleventh Annual Issue, Corrected to December 1, 1950. Published by the Director of Public Information, Josef F. Wright.

March 2, 1868. His golden moment had arrived. He was even goegraphically located to assume his academic and administrative duties. The man and the job met in a happy head-on collision which augered vast good for an infant, later a great University. The man and his work found each other as the birth-pains of the University of Illinois began.[2]

Burrill might be described as a "Professor of Chores". He was a kindly and willing slave for the insitution he loved so much and to which he rendered over half-a-century of his life-blood. He never seemed hurried. He always had time. He attended to everything from worry over petty bills owed by or to the University to making important new contributions to pure science. He announced in 1881 the first evidence of bacteria causing plant disease[3]. He was a prolific letter-writer. He wrote more letters in his beautiful long-hand than many rapid-fire typists can hammer out to-day. His bold signature, "T. J. Burrill, Vice-President" was indeed impressive[4].

Harding, a junior student in muncipal and sanitary engineering, became a member of the Burrill class in Bacteriology, this subject being "a must" in "M&SE". Harding preserves his text-book in Bacteriology. It is entiteld "Bacteria", by George Newman, King's College, London. To be really scholarly, to have the exact scientific method in 1900, a scientist had to be either from Europe or to hold a doctor's degree from Europe, preferably from a German university, although an English or a Scottish ancient seat of learning might do. American scientists had certainly not arrived.

On the fly-leaf of Harding's "Bacteria" is written:

"To whom it may concern--

We, the undersigned, do mutually agree to diligently pursue this volume and by its aid give our best efforts to the superelevation of Bugology as a science.

(Signed)
Louis S. Knorr,
A^2. Harding (1)
E. E. Hesse".

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(1) Harding, as an engineering student, was known to the class in Bacteriology as "A-Square Harding". His nickname followed, of course, his proficiency in mathematics. He was also called "A-Square Harding" while in Paris high school. His A. A. Harding was recast as A-Square Harding.

(2) Burrill Phillips, associate professor of music, School of Music, University of Illinois, in 1951, and composer, is a great-nephew of Dr. T. J. Burrill.

(3) University Reference Folder, page 18. Eleventh Annual Edition.

(4) Burrill Avenue, from Green street to Springfield Avenue, through the Engineering Section of the campus, was named for Dr. Burrill.

The notation was not dated. The textbook was printed in London in 1899. Harding took the course in 1904. Harding, as a municipal and sanitary engineering major, seemed to have roamed far and wide through the various mazes of University courses.

"After all, municipal and sanitary engineering is a composite of all engineering courses", observed Harding.

"Road and Pavements", under Professor Ira Osborn Baker, or "Bake", as he was called, was taken by Harding, also "Railroad Locations", "Surveying" and several other Civil Engineering or "C. E." courses. Of course, he signed up for wood-shop, machine-shop and foundry, which were required of all engineering freshmen. Harding elected one course in electrical engineering for a "M&SE" must know some of the deep secrets of electrical energy.

Harding also strayed "south of Green Street" as engineers termed the domain of the "lit" student. He took one course in English under the Prof. Harry G. Paul, then an eager, alert and inspiring instructor in English. Harding also studied French under Miss Florence Nightengale Jones, for years an instructor.

Another old time leader, whom we should not by-pass, was Stephen Alfred Forbes[1], dean of the College of Science, then separately organized from the College of Literature and Arts (now, happily, combined into the College of Liberal Arts and Sciences), Professor of Zoology and Bacteriology and Director of the Illinois Natural History Survey, which he had organized as a member of the faculty of Illinois State Normal University and had brought with him, in a few boxes, when he came to the University of Illinois.

Dean Forbes was also self-educated, as were many of his colleagues. As a soldier lad in the Civil War he carried a Greek grammar in his knapsack. He taught himself not only the conventional languages of the academic world, but also Russian. As a young man, he contemplated the study of medicine and spent one year in the old-time Rush Medical College, Chicago, then decided his interests lay in pure science. He often said he had never received even one hour's formal instruction in any subject he ever taught[2].

(1) Forbes, with his brother, Henry Clinton Forbes of the Natural Survey staff, and Prof. Shattuck were the final Civil War veterans on the campus--the last "Old Soldiers", the only members of the honored Grand Army of Republic in 1902.

(2) "In a private conversation, Professor Forbes once told me, 'I have never, in University or Normal School, received an hour of formal instruction in any one of the subjects I have ever taught", related Professor Harley J. Van Cleave, Department of Zoology, University of Illinois. Illinois Alumni News, April, 1930, page 281.

Harding can equal this record. Harding, attaining the rank of full professor, had never studied, formally, any subject he ever taught, even when he gave courses on the graduate level. Such teaching, regardless of the merits of Forbes and Harding, would not permitted in 1951 on an American campus. An instructor must not only be fully prepared but formally prepared--with a doctor's degree from a highly accredited University as witness. Harding could not have qualified, when he retired, formally, even though he certainly did fully, for the fine position and the outstanding work he had done so well over the years.

Many other prominent names arise to bless us--perhaps to torment us for we cannot possibly do justice to all of them. It would require a really fat volume to fully honor this Old Guard at Illinois as Harding met them in 1902 seq.

Eugene Davenport was dean of the college of agriculture, and David Kinley, dean of the college of literature and arts. Thomas Arkle Clark was teaching himself his duties as Dean of Men--indeed as America's first Dean of Men, teaching himself because, in his new assignment, everything was so new that he could find no instructors. We think of Charles Wesley Rolfe, in geology; Donald McIntosh, veterinary science; Samuel Wilson Parr, applied chemistry; Herbert Jewett Barton, Latin; Charles Melville Moss, Greek; Arthur Hill Daniels, philosophy; Daniel Kilham Dodge, English; George Theophilus Kemp, physiology; Lewis Addison Rhoades, George Henry Meyer and Neil Conwell Brooks, German, (the last named deceased in March, 1949); Charles Wesley Tooke, public law and administration (students called it "P. L. &A.") and Edgar Jerome Townsend, mathematics.

Certainly, we should not overlook the feminine angle of the faculty picture in the low 1900's. The beautiful Violet Delille Jayne, later Mrs. Edward C. Schmidt, was Dean of Women[1] and Associate Professor of English. Katherine Lucinda Sharp was Head Librarian and Director of the Library School, the first Library School west of the Allegheny Mountains (another Illinois "FIRST"[2],) which had become a part of the University in 1897. Daisy L. Blaisdell is recalled by hundreds of students as an instructor in German.

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(1) It is sometimes stated that Miss Jayne was America's first Dean of Women. This honor, however, is rightfully claimed by the University of Chicago for Miss Marion Talbot, deceased in 1948, at the age of 90.

(2) University of Illinois Reference Folder, December 1, 1950.

CHAPTER THREE

THE ATHLETIC PICTURE

THE COLLEGE OF ENGINEERING

Special attention should be given to the athletic background at Illinois, for the University Band, with Harding as a member in 1902, took a prominent part in supporting baseball and football, the only two major sports at that time.

George Huff, picturesque leader of Illinois athletics for many years, was at the peak of his coaching career in 1902--especially in baseball. Huff was a native son of Champaign. He was born north of the city limits, attended the public schools, and the University of Illinois, but did not take a degree. He decided upon medicine as a profession and enrolled in the old Dartmouth Medical School, Hanover, N. H. At that time, there were no pre-medical requisites. A youth could then register in a medical college as easily as he could buy stamps at the post-office.

Huff's real interest was in that great American sport--baseball. He did not remain long at medical college but turned to baseball for a career, serving as a Major League scout. In the later 1890's, he became coach at the University of Illinois, later being made director of "physical training". Harding of course, became well acquainted with Huff, as a "pick-up" University Band turned out for games.

Huff also played football and coached football for a brief period, but made no pretense of being a football coach. Huff's earlier experiences in the University Band are noted elsewhere in this volume.

Arthur R. Hall, known as "Artie", who had been a football player and captain in 1901, was retained as an assistant coach as was F. Way Woody, Champaign[1].

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(1) Hall secured three degrees in two years, taking his bachelor of arts and master of arts to gether in 1901, (which would not be permitted in 1951) and his bachelor of laws in 1902. A native of Vermilion county, Ill., he at once located for the practice of law in Danville, Ill., remaining there throughout his career, being judge of the Vermilion County probate court in 1951. Hall served as "Graduate Football Coach" at Illinois, from 1907 to 1912. During those years, he practiced law in the mornings in Danville--coached at Illinois afternoons during the football season. He made the trip six days a week, Danville to campus, riding the then Illinois Traction System, now known as the Illinois Terminal Railroad, but always called "the interurban". Hall has been a loyal alumnus. He has served as a member of the board of directors of the alumni association and as a member of the University Advisory Committee.

GEORGE HUFF

Outstanding Athletic Director and Baseball Coach,
University of Illinois.

Which picture do you like the better? Each one is "a natural" of this great campus leader. Harding quickly became a friend of Huff, as the athletic leader liked music at football games and baseball games.

But it was in baseball that George Huff, affectionately called "G" really demonstrated his great ability as a coach and as a leader of young men. Baseball, in the wee 1900's was the sport--par excellance and de luxe--at Illinois. There was no basketball--for men. He-men smiled away basketball as a game fit only for girls. Co-eds played basketball in what passed, at that time, as "The Women's Gymnasium", a large hall or loft on the third floor of tne Natural History Building. The gals--shocking to relate--wore expansive bloomers. Some men students--campus "wolves" even in that period--thought it a grand lark to slip up to the Women's Gym and dance with the Bloomer Girls. News of this ruse reached the attentive ears of President Draper. He and Mrs. Draper did not consider this "becoming". The idea faded overnight. When Draper said "No"--he meant "No".

Golf, in the University area, was in its infancy. There was an early "University Golf Club". A pioneer foursome composed of

Charles A. Kiler, Newton M. Harris, Dan Morrissey and George Huff, played at the newly opened Champaign County Country Club (the former Chester home) in what was then "the country", beyond the far southwest corner of Champaign. Huff was rather large for golf, and his place was often taken by George M. Mattis. Such venturesome spirits were ridiculed by conservative business men for squandering valuable time in knocking a few pills of golf balls around a 40-acre pasture.

Baseball--Leading Sport

Baseball was then in the hey-dey of its Roman holiday period on campus. The bleachers and the entire north sections of old Illinois Field were packed, especially on Friday and Saturday afternoons, and particularly during "Interscholastic" week-end on rare May days.

Fans drove their buggies and carriages onto Illinois Field and "parked" them around the fringe of the diamond. A foul ball occasionally struck a horse, perhaps a "rig", or even someone in a buggy, but such hazards were accepted by deliriously happy baseball enthusiasts as merely minor episodes in a highly successful and jubilantly exciting baseball season.

Huff's prowess as a coach[1] reached its zenith in the spring of 1902--the spring before Harding entered the University. Huff led his baseball squad "East", defeating Yale, Princeton, West Point (now known as "The Army" in athletic circles) and Pennsylvania, and being defeated only by Harvard and that by a 2-1 score in a game said to have been a dazzler. A game with Brown was "rained out". This was the first of Illinois' numerous triumphal entries into "The East". Huff saw that his team was nattily dressed and completely equipped for the trip. In fact, Illinois athletes were "tops" in baseball under "G". Newspapers in Eastern cities, especially conservative editors, were amazed that a squad like Illinois could arise from the sticks of the Central West. Down-East sports writers were

(1) Huff died October 1, 1936, in Carle Memorial Hospital, Urbana, at the age of 64. His funeral was held in the University Auditorium. In 1890, he played on the first football team at the University of Illinois. In 1895, he returned to the campus, as coach of athletic teams and assistant director of the gymnasium. He took a brief sojourn from campus as manager of the Boston Red Sox--a position he is said to have occupied for ten days. In the 24 years he coached Illinois baseball, his teams won 11 conference championships, tied for another, and "were always in the thick of the fight". The George Huff Gymnasium was named in his honor. The Memorial Stadium was one of his dreams. He saw the completion of the Ice Skating Rink, said to be the finest collegiate rink in the world.

startled when a Mid-Western University squad actually invaded their territory and overturned the sacred cows of Eastern athletic traditions.

Carl Lundgren, beloved Illini, and without question, one of the outstanding Illinois athletes of all time, who was later to succeed Huff as baseball coach and to serve as Assistant Director of the Department of Athletics and Physical Education (then combined), was slated to succeed Huff as Director of the Combined Department, upon Huff's retirement. "Lundy" died all too soon--alas--even before Huff. Lundgren suffered a sudden heart attack August 21, 1934, at his parental home in Marengo, Ill.--he was born and died in the same house.(1)

"Lundy", who played football as well, found his greater joy in baseball. He was captain of the Illinois baseball team on its famous trip "East". He pitched throughout the series of thrilling games with Atlantic Coast teams. Relief pitchers that spring were Fred Falkenberg, Harry Beebe and "Deacon" Miller. The last named wore swaying eye-glasses, which like those of Professor Shattauck, were never known to have fallen. Among other players was James Ashmore, first base, who succeeded the peerless Bert ("Happy") Adsit, from Wellington, Ill., captain of the 1900 team, later an attorney for many years in Pontiac, Ill., deceased March 29, 1950. Adsit, in turn, had succeeded as captain, William J. Fulton, Sycamore, Ill., later a member and chief justice of the Illinois Supreme Court, second base. Fulton's brother, Bruce Fulton, was also known as a star man on second sack. Other prominent members of the baseball team were Carl Steinwedell, Quincy, Ill., third base; Clyde ("Click") Mathews, Urbana, shortstop; "Jimmie" Cook, who played four years without an error, center fielder; Harry DeVelde, right fielder; and Charles Higgins, left fielder, with Parker and Stevenson, substitutes and utility men. Garland ("Jake") Stahl, Elkhart, Ill., another Illinois great, and in the same high rank with Lundgren, was the catcher and a mighty may was he.

The spectacular invasion of the East by Huff and his baseball

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(1) Another esteemed Illini of this period was Justa Lundgren, Moline, Ill., captain of the 1901 football team, and named to the all-conference team at tackle. "Lundy" spent most of his life on the Illinois campus, serving as a chemist for the Illinois State Water Survey, the Illinois State Geological Survey and the chemistry department, being especially skilled as an analyst. He served as line coach under Head Coaches Arthur R. Hall, Robert C. Zuppke, Wendell Wilson and Ray Eliot, from 1904 until 1944, except in 1906 when he served as head coach. Lindgren died at his home, 608 West Oregon St., Urbana, May 29, 1951, aged 72.

squad was a masterful stroke of publicity for the University of Illinois in 1902--publicity acutely needed at that time.

Are we off our subject--that of Austin Harding and the Illinois Bands? Not at all. No man can be appraised except in his period. And what did all of this baseball splendor have to do with Harding entering the University? Much--we will opine! Illinois, as a University, was spotlighted into the news, into public attention. While Harding might have entered the University in any event--as he was living in nearby Paris, Ill.--the University of Illinois gained immeasurably in public esteem. Now, with Illinois "on the map" it required but little thought on Harding's part to come to the Illinois campus. And he brought so much with him--not alone his musical ability and his musicianship, but also his lofty conceptions of better and finer band development, even to making the Illinois Band a leader of campus bands during the next four decades.

Harding's Interest in Athletics.

As a lad in Paris high school, Harding had been interested in athletics. He has carried, throughout life, a deep interest in Illinois athletics.(1) He arrived on campus in the full bloom of the Huff leadership. The Huff sun was at meredian height in 1902.(2)

The Eastern expedition in 1902 and Jake Stahl's home run in 1904, when he knocked a high fly to the far south limits of the baseball playing area and high over the lone elm standing at that time, which became known as "Jake Stahl's tree",(3) and the 17-inning game in 1911 between Illinois and Chicago(4), were baseball classics in Illinois history. They remained favorite stories in Illini history until the Red Grange era in the mid-1920s; the Whiz-Kids basketball triumphs in the late 1930s; and the great Illinois football victory in the Rose Bowl, Pasadena, Calif., New Year's Day, 1947.

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(1) Harding has held, for his family and guests, a block of four seats in the Illinois Memorial Stadium since its erection. Of course, while he was Band Director, he shared the box assigned to the Marching Band. But, in his retirement, he likes his seats "higher up", on the 50-yard line, 50 rows up, west side stands, where he can really see the game, the "Block I" formation, and the exquisite band formations.

(2) Huff liked band music at baseball games. Harding did his full part in a get-together band for baseball and football. Two men met on the Illinois campus in the fall of 1902 who had much to do with the University's present and future--Huff and Harding.

(3) Harding recalls, as a student member of the University Band, Stahl's breath-taking fly over the tree. This event was photographed and

The Engineering Faculty.

Since Harding was a student in the college of engineering, some mention should be made of the men whom he contacted in 1902.

Nathan Clifford Ricker, dean of the college of engineering and professor of architecture, like many of his colleagues, was largely self-educated.(1) He was an early graduate of the University. He was the real founder of the department of architecture, of which he became the head while still a student--believe it or not. Indeed, in this year of our Lord of 1951, we may smile over some scenes and episodes in the early history of the University of Illinois. Yet many of its stalwart faculty pioneers were builders of the first rank. They builded better than they knew--or could have visualized!

Another commanding figure in the college of engineering was Ira Osborn Baker, professor and head of the department of civil engineering. He was, likewise, self educated, for the most part. He was an early graduate of Illinois when "Certificates" were conferred instead of diplomas and degrees.

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remained a cherished framed picture in the offices and the homes of Illinois alums for many years. However, this picture has disappeared in recent years and is seldom seen in 1951. Harding, as a student, also remembers seeing Stahl, as the catcher, follow a foul ball into the east-side bleachers, where the band was then seated, in a spectacular effort to make an out on the opposing team and to receive a breast injury which may have had something to do with Stahl's later decline in health and his early death in 1924. C. C. Burford, this author, as a student, also saw Stahl's home-run fly over the tree, also Stahl's great leap into the bleachers with resulting injury.

(4) John W. Busick '10, who pitched all of the 17 innings for Illinois, died May 21, 1950, at Monette, Ark. He opposed the great Pat Page, University of Chicago. Neither pitcher was changed throughout the 17 innings--the longest game in Illini history. The final score was 2-1 in favor of Illinois. Inning after inning, the game was deadlocked--at 1-1 all. Hearts simply stopped beating. Respiration was suspended. Thousands of fans considered this the peak athletic moment of their lives. Busick set a Big Ten conference record in 1910 with 10 wins. He was baseball captain and senior class president. In Arkansas, he was prominent in the cotton industry, operating several processing plants. His son, John, Jr., '41, was a prominent Illinois golfer (Illinois Alumni News, July, 1950, page 18).

(1) Dean Ricker was a profound, an eager student. Friends recall him walking along Green Street in Urbana, from his office to his home, reading as he slowly trudged along. He was a man who used all of his time. His home at 612 West Green St., Urbana, was crowded with books. Shelves reached the ceilings. Ladders were needed to reach the higher pinnacles. About 1920, the Architectural Library, a departmental library then in the

Baker's specialty was "Roads and Pavements". He published an early, successful text-book on this subject. Harding, as a junior, took this course, for a municipal and sanitary engineer must be able to lay pavements, and alas, to dig them up again (we think all too frequently) and to lay and service underground pipes and conduits. After being off-campus one year, following his "Certificate" in 1874, Baker returned and served the University from 1875 until his retirement--and one year beyond retiring age--an overall period of 48 years. He retired September 1, 1923 and died November 7, 1925.(1)

Other leading members of the engineering faculty in 1902 were Arthur Newell Talbot, municipal and sanitary engineering (Harding's chosen field) and for whom the Arthur Newell Talbot Laboratory was named (the first campus building to be named for a person still living); Lester Paige Breckenridge, mechanical engineering; Morgan Brooks, electrical engineering (recently arrived on campus and proclaimed "a very wealthy man"); and James McLaren White architectural engineering, and later, University Architect and Supervisor of Buildings and Grounds.

Among members of the engineering faculty were Cyrus Daniel McLane, architectural construction; Seth Justin Temple, architecture; George Alfred Goodenough, mechanical engineer; Milo Smith Ketchum, civil engineering and later dean of the college of engineering; James Franklin Kable, general engineering drawing;(2) and Roy Irwin

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Engineering Building, was formally dedicated as "The Ricker Library of Architecture". In the fall of 1950, the personal library of Dean Ricker, stored in 30 packing-boxes in the basement of the University Library, was presented by his daughter, Miss Ethel Ricker '04, to the University, but shelf room for it is not available in the present ricker Library in the Architecture Building. Ricker actually wrote, by long-hand, the text-books for his classes. Cyrus E. Palmer, associate dean of the college of Fine and Applied Arts, and former prominent member of the Band, has a prized book in his private library which was hand-written by Dean Ricker.

(1) Like Dean Ricker, Professor Baker "wrote" text-books for his students--that is, he wrote them in longhand--as many books as there were students in the class, emphasizing the fact that early professors in Illinois Industrial University and the University of Illinois were professors of Chores as well as of their own subjects—sometimes several subjects.

(2) Harding, as a freshman, studied General Engineering Drawing, of course. "G.E.D." in 1902 was taught on the fifth, or top, floor, southeast area, of old University Hall. There was a student dining-hall then in the basement, same section, of "Old Uni", five floors below. Students in "G.E.D." knew precisely the kind and flavor of soup and other items on the menu had been served because of the aroma which wafted heavenward

Webber, civil engineering. Several members of the 1902 graduating class in engineering had been retained as "assistants" in instruction and in laboratory, among them Charles Wesley Malcolm (deceased in the fall of 1949) and Lawrence Gilbert Parker, civil engineering; and Robert Clayton ("Red") Matthews, who holds the honor of having been not only the FIRST Cheer-Leader at Illinois, but the FIRST in America, who was an assistant in general engineering drawing.

Courses in physics were then included in the college of science, and not in engineering. Dr. Albert Pruden Carman was head of the department. The number of times he used the word "here" in one physics lecture was one of the marvels of the campus in the early 1900s. "From here to here" was repeated many times in a typical physics lecture. Young men in the department were Floyd Rowe Watson and William Frederick Schulz, each of whom was to remain on campus until retirement and to render long and loyal service to the University. Harding attended physics lecture under Carmen, with laboratory supervision under Schulz. Watson is now living in retirement in California. Schulz has remained in Urbana, is living in 1951 at 307 Indiana Avenue--that area a cow pasture in 1902.

Engineers are never far removed from the domain of mathematics. Edgar Jerome Townsend was head of that department. In various capacities were Robert Louis Short, Edward L. Milne,(1) Henry Livingston Coar, (another pioneer campus golfer), Ernest William Ponzer(2), Percy A. Smith and Marion B. White, a sister of Prof. James M. White, as there was then no University regulation preventing two or more members of the same family serving simultaneously on the faculty.

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from the dining-hall below. Just south of the southeast section of University Hall stood an abandoned smokestack for many years, also a small brick building, for use as men's toilets. This building seemed grand and impressive to students, especially to those who had been accustomed to outside toilets or "privies" in their home towns.

(1) Milne, Illinois '96, with his master's degree in 1900, taught "math" to freshmen for many years at Illinois. He was universally known as "Eddie" Milne. He was always whistling and thereby became known as "Whistling Eddie". His reputation for passing students through algebra and "trig", then required for graduation in the college of liberal arts and sciences, was a campus tradition. Many Illinois alums owe their degrees, without question, to the generosity of Eddie Milne. After leaving Illinois, he taught in Lake Forest Academy for ten years. He died October 20, 1950.

(2) Harding took his courses in differential and integral calculus under Ponzer, whom he highly respected. Harding had no trouble with calculus—a

The School of Music.

At this point, the School of Music will be mentioned only briefly, as its many activities, with those of the Bands, will form much of our subsequent story.

Frederick Locke Lawrence was professor of music and Director of the School of Music. He was to have profound influence upon Harding, in many ways, inspired the Harding career. Lawrence was to provide a large fund of rich friendship, loyal comradeship, scholarly direction and musical enthusiasm for the eager and youthful University Band leader.

Other members of the faculty in music were Allison Marion Fernie, voice; Eunice Dean Daniels(1), piano and ear training; Almeda Francis Mann, piano; Benjamin W. Breneman and his wife, Mrs. May Emory Breneman, voice; George Foss Schwartz, violin and theory and history of music; and Eugenie Glodery, sight singing and public school methods.

But it was Professor Lawrence who provided the first forward step for Harding as a campus musician. Lawrence in 1902 was directing the University Band. Harding easily and immediately qualified for the cornet section.

Lawrence was an able administrator. He combined many fine qualifications as a musician. He played the piano well, taught piano,

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nightmare for many students without a flair for "math". Harding integrated calculus with speed and accuracy. He received excellent grades. This was fortunate, for with his extensive band and orchestra work throughout his student years, Harding could never have achieved his double success in music and engineering if he had disliked mathematics. His work with Ponzer in "math" was in the basement room, northeast corner, University Hall. Ponzer, Illinois '00, remained on campus as an instructor for several years. He was popular and well-liked, affable and good-looking. He was one of the organizers in 1902 of Sigma Rho chapter of Beta Theta Pi fraternity on the Illinois campus.

(1) Mrs. Daniels was the wife of Dr. Arthur Hill Daniels, for many years professor of philosophy, later to serve as dean of the Graduate School (known as "The Graduate College in 1951--a distinct improvement in terminology) and as Acting President of the University, 1933-1934, between the Chase and Willard administrations. Mr. and Mrs. Daniels and Mr. and Mrs. Breneman, serving at the same time on the faculty, are two more examples of two members of the same family holding University appointments simultaneously. Dr. Daniels died April 2, 1940. Mrs. Daniels survived to the age of 85 and died September 24, 1950. Dr. Daniels came to the campus in 1895 and Mrs. Daniels in 1898, each bringing their delightful New England background.

played the organ and taught the organ. He had an excellent singing voice, directed the University Orchestra, played the 'cello and several band instruments.[1] He was a composer as well.

"He had something to say as a composer", said Harding. "Visiting orchestras played some of his compositions at the May Festivals, notable events in the spring in those years." Lawrence served as organist for several years at the First Baptist Church, Urbana.

Director Lawrence was much interested in band instruments and band literature. He liked to stroll into the band room and "toot" the various instruments. A man of pleasing personality, gracious charm and force of character, Lawrence rendered great contributions to the University in its forward musical culture.

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[1] Harding has always spoken of Professor Lawrence as "Prof Lawrence", the Prof part being said without thought of abbreviation or punctuation, in fact, as a part of his name. Lawrence was both friend and director for Harding, who recognized his superior by addressing him just as "Prof".

"Prof Lawrence commanded my entire respect", recalls Harding. "He could do many things and do them well. He held wide interests in music. I recall one time when I was a student on campus that Prof Lawrence organized a party to go to Danville to hear Joseph Levine, an outstanding pianist, in the low 1900s. I went with the group. Two cars were chartered on the then new traction or interurban line between Champaign-Urbana and Danville. Many campus and Twin City leaders made the trip. It was a gala party. Riding a trolley line between two cities was then a novel experience. Prof Lawrence took me as his guest to a Chinese restaurant, where I had chop-suey for the first time in my life".

PART TWO

A LOCALE OF TRUE ILLINISM, THE GLAMOROUS (?) 1890s.

CHAPTER FOUR

AN AREA OF INTERESTING ILLINOIS BOYHOODS

A delightful sliver of a book, entitled "An Illinois Boyhood" was published in 1939 by the late Carl Van Doren, Illinois'07 [1], essayist, lecturer, literary critic, biographer of Benjamin Franklin and historian of the American Revolutionary War period. This little volume was an abridgment of his larger autobiography, "Three Worlds", 1936. These two books are here mentioned because the University of Illinois attracted many able students, later prominent in life, from Vermilion and Edgar counties, immediately south and southeast of the campus.

Van Doren's pleasing little book is one in which native sons of the State of Illinois, whether of the rural areas or of the small towns, may lose themselves in a split second. The years of their own lost boyhood are instantly recalled. Reading may be begun in this pick-up book on any page by a chap who has also enjoyed "An Illinois Boyhood". Van Doren lived as a boy in the rural area of Western Vermilion county, Ill., near the hamlet of Hope, on Illinois Route 49, where he was born September 5, 1885. His four brothers--Guy, Frank, Mark and Paul--all Illinois alumni--were also born at Hope.

Harding is also a native son of Vermilion county, Ill. He was born at Georgetown, Ill., February 10, 1880.[2] However, his childhood, boyhood and youth were spent in Paris, Ill., a few miles to the south of Georgetown, where his parents happened to be temporarily living in the winter of 1880.

There was also Louis Michael ("Mike") Tobin, publicity director for many years of the athletic association, University of Illinois, who

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[1] Carl Van Doren died July 18, 1950, at Torrington, Conn., near his summer home in Cornwall, Conn. Commenting on his autobiography, "Three Worlds", the New York Herald-Tribune, Air Edition, July 19, 1950, paid tribute to the abridgment of this volume, published separately as "An Illinois Boyhood", 1939, as follows:- "This has come to be considered an almost classic account of farm life in the Middle West". Any man fortunate enough to have been born and reared on an Illinois farm, or in an Illinois small town, in the 1880s or 1890s, as were the Van Dorens, Austin Harding, Mike Tobin, C. C. Burford, many others indeed, enjoyed just the experience which Carl Van Doren has lovingly and skillfully preserved.

[2] Harding's birth on February 10 was fortunate. He is the last man on earth who would have wished to divide honors with Abraham Lincoln.

was born on the present site of Sears, Roebuck & Co., store in Danville, Ill. His mother was librarian of the Danville public library in the 1890s. When Mike registered as a student in the University of Illinois in 1898, he had read English Literature in toto--Scott, Dickens, Shakespeare, George Eliot, Charles Lamb, many others. His instructors could find no "outside reading" for him. This bright freshman had done his outside reading(1).

The Glamour of the 1890s

The decade which people in 1951 like to designate as "The Gay Nineties" remains one of the cherished, one of the most romantic and enchanting, yet one of the most misunderstood and exaggerated periods in our picturesque American history. In some respects, it was, indeed, a golden age. Yet such emphasis has been overdone. Life was never easy in Illinois in the 1880s and the 1890s, during the boyhood and youth of Harding(2). One has only to read Van Doren's "An Illinois Boyhood" to glimpse the amount of hard work which adults and even youths and children performed. George Ade,

(1) Tobin was a brilliant writer and a national authority on athletic publicity. His name was known wherever Illinois athletics were publicized and he attended games, conferences, officials' meetings, etc., throughout the nation. Tobin remained an inveterate reader. One had to know modern books and the classics if he undertook a literary discussion with Mike. One had to be "up" on books, or Tobin would have him "down," regardless of the field, it seemed.

(2) Youth and especially upper teen-agers did not argue about "psycological complexes" or "frustrations" in 1901, in the midst of the golden Victorian Age, which extended from the death of the great Queen in 1901 to the outbreak of the First World War in 1914. If a 19-year-old youth had mentioned "psychological and sociological maladjustments", as youth groups discuss the situation in 1951, stern fathers, grandfathers, uncles and "the bosses" would have taken matters into their own hands.

"Young man, you be down at my lumber yard at 5 o'clock to-morrow morning and help unload three carloads of lumber", an austere father would have declared. "Then, you may get some sense into your head". An irate father would have taken "problem complexes" quickly from the mind of his son and heir. Grocery stores opened at 5 a.m. or 6 a.m., closed at 10 p.m., or at midnight Saturday nights. Many stores "kept open" until noon Sunday mornings. Burford, as a boy, knew of one small town bank which boasted it was always "open for business" at 5 a.m. If you worked for a man in 1901, you worked for him. There was no "getting down" at 9 a.m. and then having coffee or breakfast afterwards. "Coke periods" in the afternoon did not exist. Harding, as an able musician, was able to earn his living in a more pleasant way. He did not scoop grain, handle lumber, shovel coal, haul groceries. He was spared the long hours and the critical glances of the boss in his youth.

in his famous "Fables" emphasized the drudgery of farmers and especially farm wives. There were no "modern conveniences" as we are pleased to term them in 1951. Readers of these pages 50 years hence will doubtless chuckle over our crude way of living at the middle of this century. But our contemporary gadgets at present are a tremendous improvement over conditions in the 1890s.

Rural and small town life in Illinois proceeded apace without benefit of electric lights or power, telephones, radios, paved streets and highways, automobiles, running water and village and rural mail delivery. Transportation was entirely by railroad--and usually by the now vanishing local passenger trains--beyond the trotting ability of Old Betsey and Old Kate. Those of us reared in the Illinois small towns, or "in the country", as farming areas were designated, can well recall the abyss of mud which plagued those communities half-a-century ago.(1) This writer can well recall, as an Illinois student, sitting in a geology laboratory in the Natural History Building and watching a grocery "delivery wagon", drawn by a span of mules, negotiate the bottomless depths of Mathews Avenue, between Green Street and Illinois Street. Mathews Avenue was not paved, but Green and Illinois Streets were paved. The driver of the wagon, a husky lad, laid the blacksnake whip across the backs of the mules. Finally, they managed to drag the wagon, down to its axles, the one block between pavements. In 1951, Mathews Avenue is a roaring artery of automobile traffic, presenting acute problems of safety, as well as handling hundreds of high-speed vehicles daily alongside a great University campus. A real volume might be written on the topic, "Mud Streets and Highways in Illinois". This author plans one day to essay this assignment. Just ask Harding and his generation if they recall mud in Illinois.

Yet there were compensations. All the calculations of life, fortunately, do not appear on the same side of the ledger. Living was wholesome, after all. Taxes were low. The cost of actual living, by

(1) Mud was fathomless deep. It rolled up on wagon and carriage wheels and threatened to break them down. Farmers managed to drive five or six miles from rural homes "to town", riding on the running-gears of a wagon, with a box nailed to the gears, in which to take home some needed groceries and medicines and even the mail, weekly newspapers and farm and religious journals. Often, it was possible to navigate the mud only on horseback. Rural physicians, 65 years ago, frequently traveled horseback, with their mounts, as the saying went, "belly-deep" in mud and water. Hearses, on their grim errands, were often drawn by four horses, sometimes were mired down in the mud.

and large, was ignored, especially by families fairly well-to-do.[2] Help was easy to secure--remained loyal on low wages, stayed on the job. Such public demands as the income tax, inheritance tax, detailed estate administration, worrisome and cumbersome "reports" to this or that Board, Commission, Bureau, did not exist.

The 1890s--Near the Pioneer Period and the Civil War.

We must recall that in 1895, when Harding was 15 years of age in Paris, Ill., that the State of Illinois was only 65 years beyond 1830, the year of the absolute zero hour of living in log-cabins in that area. Also, that same year, 1895, was only 30 years removed from Appomattox. Men were living, and in active life, who had seen and known in Illinois such great men as Lincoln, Douglas, Grant, Logan, McClellan, Burnside, Davis, Jesse W. Fell, Lyman Trumbull, the elder Richard Yates, Shelby M. Cullom, John M. Palmer, Richard J. Oglesby, Joseph G. Cannon[1]--other stalwarts of the Civil War period.

"The old Soldiers", the Union veterans of the Civil War, were in the saddle, politically and commercially. Their presence added much to the heartiness and the exuberance of life in the 1890s. They were, indeed, a triumphant army. These veterans had served under

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(2) Many items, indeed, were geared in price in the 1890s and the 1900s to the nickel, or the five-cent piece, then in the hey-dey of its majesty as a coin. The five-cent ham sandwich, the five-cent cigar, the five-cent beer, the five-cent street-car fare, and the five-cent ice cream soda, were supreme. Mentioning ice-cream soda or "sody", Harding insists to-day that the chocolate sodas which he bought as a lad for a nickel in Paris, Ill., were absolutely the best ever. "I firmly disagree with anyone who ventures the opinion that any town in the United States had even as good chocolate sodas for five cents as Paris when I was 17 years old", declares Harding in 1951.

(1) Joseph G. Cannon, universally known as "Uncle Joe", Danville, Ill., was a powerful political figure in Eastern Central Illinois from the late 1850s until 1926. He campaigned for Congress through Paris, Ill., area during the youth of Harding, who recalls him vividly, and who heard Cannon speak in Paris. Cannon's overall period of 50 years service in the National House of Representatives—including eight years as Speaker--established a record never equalled nor exceeded by any other member of Congress, either Senate or House, or both. However, Adolph J. Sabath, Chicago, Illinois Seventh District, 85 years of age, is now serving a term to which he was elected in 1950 which will give him 46 years service in the House, all continuous, although he has never been Speaker. Cannon suffered two defeats, the first in 1892, the second in 1912, giving him his 46 years net service in a 50-year period. Cannon's second defeat was by Frank T. O'Hair, Paris, a cousin by marriage of Austin Harding.

the great, the beloved Lincoln. They had preserved the Union--had freed the slaves. Here was a triology of loyal services which were indisputable facts as the 1890s became lost in the new and unfolding 1900s.

The patriotism of these Union veterans reached a real crescendo of vigorous and hearty Americanism. Since the Union had been preserved, since America was forever increasing in its might, there would be, naturally, no more wars. No foreign nation, so political orators and Chautauqua speakers assured us, would ever dare to attack America. If they did, we would arise to a man and would strike the offending nation a blow which would stagger it into a plea for peace and an acknowledgment of our superior might. The brief interlude of the Spanish-American War in the summer of 1898 only proved the point. Spain had been suddenly and overwhelmingly "licked". America could, and would, do likewise to all and sundry.

We were bounced out of that jovial feeling of national superiority in the spring of 1917. And while we won the First World War, we lost much of the ensuing peace. We began to assume the regulations which are so dominant in our life in 1951.

Real Independence of Life--in 1900.

This overall feeling of self-reliance as a nation was directly reflected in the independence of individual citizens when Harding was a youth. As we were a great nation--just so did local business and industrial leaders assume greatness in their own nooks and corners of our country. Men of the smaller Illinois cities were robust, energetic, independent leaders, determined to win on their own, to build their business just as they pleased, and to achieve individual success which may well be envied in the 1950s.

Life was robust. Life was exhilerating. The spirit of personal adventure in business and the romance of handling one's affairs under one's own personal direction permeated every phase of business and industrial life. Men, by and large, worked for themselves, not for the corporation nor the system. Private initiation had erected vigorous lines of business, untrammelled by minute governmental inspections at every step--so commonplace to-day. A business man was unhampered by the red tape of vast organizations.

Regimentation was unknown. Governmental supervision remained for the future. Uncle Sam did not reach down to county seat communities of the size of Paris, Ill., demanding detailed reports which bewilder trained auditors and accountants to-day. Paris, indeed, might be cited as a typical small, but successful and vigorous, Mid-Western

town. Its citizens and its youth reflected a sturdiness of life and of thinking. Above all, they pleased themselves. They did not court the good will of "the higher-up" in the system, whoever he might be, or "Washington".

I truly believe that Harding's radiant, vivacious personality was fostered by his youthful envirnment in a forever-to-be-free Illinois town at the dawn of our present century. I fear much of this zest of life has been sapped through the medley of overhead regulations under which we live to-day. This independence of life and action, enriched by the elegance and the nobility of Victorianism as the 1900s opened was, I am sure, the underlying basis of Harding's success with the University of Illinois Bands.

CHAPTER FIVE

EDGAR COUNTY, ILLINOIS
PARIS, ILLINOIS.

"Even before the bright star answering to the name of Illinois appeared in the azure field of the Star and Stripes, the Paleface had come to dispute with the Red Man for the fair lands which now comprise Edgar County, Illinois[1]. This county lies immediately southeast of Champaign county, including the University of Illinois . Champaign and Edgar counties "corner". Harding, indeed was reared in the University area.

Timber, following streams flowing into the Wabash River, which east of Edgar county, lies entirly in Indiana, covered two-fifths of the county. But there was much prarie, with "The Grand Prarie" in the western part of the county, some "Arms" of which penetrated the timber of the central and eastern areas. "The North Arm" of timber was associated with the Stewart family, maternal grandparents of Harding. White pioneers began "settling" in what is now Edgar county as early as 1817, following, of course, the Wabash River, northward from the Ohio River, all-important in Mid-Western history.

These two streams, the Ohio and the Wabash, provided ingress into an area which became parts of the States of Indiana and Illinois-with farming lands of superlative fertility and with agricultural resources of priceless value to Man[2]. Sufficient population had arrived by 1823 that Edgar County was established. Amos Williams, hardy pioneer of Danville, Ill, who filled a multitude of pioneer offices in Vermilion county, Ill., was selected as clerk of the Edgar County Court (then including Vermilion county) "on the first Monday in April, 1823 and the Commissioners of the county were ready for business". Vermilion county was "carved" (as the term was used,

(1) History of Edgar County, Ill., page 224, Wm. LeBaron and Co., Chicago, 1879.

(2) Flat-boats, later steamboats, provided the comparatively easy means by which new waves of settlers came down the Ohio. But ascending the Wabash was far different. Flat-boats could not go up the Wabash. Pole-boats, pushed by poles against the bottom or the sides of the stream, were used. Steamboats, and later canal boats on the parallel Wabash and Erie Canal, made the upstream journey. But American perserverance triumphed--as always. Settlers swarmed up the Wabash. Terre Haute, Ind., also Clinton, Covington, Attica, Lafayette, Logansport, were platted. Pioneers then began to "push back" into the hinterland, settling among other counties, Edgar County, Ill.

from Edgar county in 1826, and Champaign county from Vermilion county in 1833. Edgar County was named for John Edgar, Kaskaskia, Ill., one of the three first judges of "The Illinois County" the vast domain later known as "The Northwest Territory" was called, but which, at the close of the Revolutionary War, was only a county of Virginia.

Paris--The County Seat.

A new county must have a county seat. Edgar county had no such outstanding community as Peoria county, Ill. had in Peoria, or Knox County, Ind., in Vincennes, whose right and priority to serve as county seats could never be questioned.

There was some debate about the location of the county seat of Edgar county, although there was never "a county seat war" as in many other Illinois counties. Samuel Vance erected his crude log cabin in 1822 on the present site of Paris, a part of the hunting-grounds of the Kickapoo Indians. He donated 26 acres of land upon which to plat the future county seat town. There was some demand from "The North Arm" settlers for county seats honors. They platted a town and gave it the euphonious name of Cambridge City. But this town-side died a-borning. Paris triumphed easily[1]

Paris and Its Transportation

Paris is served by three railroads, two lines of the New York Central, which intersected just northwest of the home of Albert B. Austin, Sr., boyhood home of Austin Harding, and a branch line of the Pennsylvania.

Passenger trains on many Illinois and Central Western railroads played an all-important part in the transportation of University students when Harding began his work on campus. Paris, Ill., and a myriad of other towns were connected with the Illinois campus only

(1) Paris, Ill., was named for Paris, Ky., the former home of many pioneers of Illinois. Indirectly, it was named for the great city on the Seine. Even more indirectly, its name came from the hero Paris, the son of Priam, whose judgment on Mount Ida in favor of Venus, to whom he awarded the golden apple, provoked the Trojan War. Paris appears as the name of a character in Shakespeare's "Romeo and Juliet". Paris, Ill., was incorporated as a village in 1845 and as a city in 1869. Lumber for the first house was dragged in wagons by oxen knee-deep in mud. Stores and a tavern were opened between 1825 and 1832. A mill was erected about 1834. A blacksmith shop was moved from "The North Arm". The postoffice was established in 1825, with mail carried on horseback from Terre Haute, Ind., to Springfield, Ill., provided the weather was not too bad nor the mud too deep.

by railroads. Students traveled on trains even for a few miles. Every student had a trunk. A heavy and massive truck added to the prestige of a junior or a senior. He packed many books, a plethora of clothing and personal effects in a huge trunk--in truth, he moved to the campus.

The well-remembered Chester Transfer Company, Champaign, later Chester & O'Byrne, and in 1951 known as the Chester & O'Byrne Transfer Company, handled more trunks for students when University enrollment was 3,000 than when it reached 19,500. The trunk has faded with so many of our local passenger trains. Students now use Dad's car, or their own car, with G. I. Bags, overnight bags and week-end luggage. Aside from Chicago area students and those from distant states, the movement to and from campus has largely shifted from railway to highway.

Paris--Focal in Highway Transportation.

Paris became a port of call on one of the really pioneer paved highways of Illinois--The old Dixie Highway, or Illinois Route 1, which was paved north and south the length of Vermilion county, Ill., as a single-width brick pavement underwritten by a county bond issue at a period when farmers and landowners were protesting to High Heaven that "Hard Roads" or "Brick Roads" would "break up" the state and the nation and would place a mortage on every farm which lay out-of-doors[1]. The pioneer crusaders for better roads in Vermilion county preserved, although their lives seemed in danger at times. The Dixie, or Route No 1, was extended into Edgar county.[2]

Another old-timer among Illinois paved highways, likewise built over the vigorous protests of the dear people and the tax-payers, was "The Old National Road", now a part of U. S. Route 40, across Illinois into the St. Louis area. At Marshall, Ill., it connected with the Dixie Highway.

Highways, indeed, are not "off the subject" in our story. At the time of the dazzling Red Grange games in 1924 and 1925, these few

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(1) Judge Arthur R. Hall, Danville, Ill., was on enthusiastic worker in behalf of the bond issue. Another Illinois alumnus who risked his personal reputation by advocating "Hard Roads", was Charles A. Kiler, Champaign, Ill. A politician or a business man was playing with fire by advocating "brick roads in the country".

(2) Paris is now served by the improved and widened Route 1, the present U. S. 150, between Danville, Ill., and the South. There is also Illinois 16, whose older entrance into Paris was on Court Street, past the Albert B. Austin mansion, and Illinois Route 133, from Decatur, Ill., also Illinois 163, to Clinton, Ind.

single-width pavements provided much of the uncertain underfooting for automobile traffic by fans delirious--as all of us were--with football intoxication. But woe to the motorist whose two side wheels slipped off the narrow "slab" into the soft, oozy mud of the rich, black land of the Corn Belt of Illinois. This was just too bad. There was then plenty of trouble for such a luckless driver. The only cure for this situation was the aid of a team of stout horses to drag again to the pavement the two wheels which had dropped, it seemed, most of the way to China.

An amused, but perhaps sympathetic farmer collected five bucks--then called a V--for such services rendered. This farmer vowed an oath to Heaven that he would never squander good money on a bad motor contraption-- horses were good enough for him. Said farmer has since bought 11 automobiles, 17 trucks and 18 tractors--much else in the motor line. Now, he does not have a horse on the place, no time to fool with horses.

PART THREE

FAMILY AND COMMUNITY BACKGROUNDS

CHAPTER SIX

The Harding Family
The Stewart Family
The Austin Family

The Harding family is of English and Scotch origin. The name, through the centuries, both in Great Britain and in America, has been variously spelled as "Harding", Hardinge", "Hardin", "Harden", perhaps in other forms.

It is probable that the name of "Hardin' which appears in various localities of Illinois, owes it beginnings to the same English-Scotch forbears as does the "Harding" name itself. In Illinois, there is a Hardin county, of which the picturesque little village of Elizabethtown, jovially referred to as "E-Town", on the Ohio River, is the county seat. There is also the village of Hardin, the county-seat of Calhoun county, that rugged backbone of fine orchard terrain tucked neatly between the lower Illinois River and the Mississippi River, just before the Illinois, rather reluctantly it seems, loses itself in the greater flow of the Father of Waters. Hardin is one of the most romantic and historic, likewise one of the smallest, county-seats in Illinois.

There was John J. Hardin, for whom both Hardin County, Ill. and Hardin, Ill., were named, a contemporary of Abraham Lincoln in the Mexican War era. Hardin was killed at the Battle of Buena Vista, Mexico, February 23, 1847. He served in the Illinois legislature, 1836-1842, and in Congress, 1843-1845, with Lincoln succeeding him as Congressman from the Springfield, Ill., district.

In Merrie Olde Englande, it is possible that the name of Harding may have originated from "The Forest of Arden", so centrally a part of Shakespeare's" As you Like It". Englishmen, we recall, are prone to add an "H" when we think it not necessary. Likewise, they drop the initial "H" when it actually appears in the word. For these reasons, they might have spoken of "The Forest of Harden", thereby giving rise to names such as Harden, Hardin, Harding, others.

To America

Men and women of the Harding family came to America during the period of its early European settlement. The family was prominent in the American Revolutionary War. Austin Harding has an enviable

Revolutionary ancestry and is eligible for membership in numerous patriotic societies. Tyler's Magazine, Vol. 2, page 104, says that Thomas Harding, founder of the family, probably landed in Northumberland County, Virginia, with his uncle, Thomas Orley, from London, 1652. We are told, "In 1657, he was appointed constable, an exceedingly high office in those days".

In America, the Harding family became established at Stasburg, Shenandoah County, Virginia. There lived Nicholas Harding, great-great-great grandfather of Austin Harding. Nicholas Harding, like so many other men of his period, followed the ever westward course of empire. He moved west to Hopkins county, Ky. One of his sons was Henry Harding, who married Catherine Funk, and became the great-great grandfather of Austin Harding.

Henry Harding died February 24, 1812, leaving his widow and five children, one of whom was George Harding, great-grandfather of Austin Harding. The widow moved to Harrison County, Ind, to live with her father. Their cabin stood on the banks of the Ohio River, near the mouth of Indian Creek, a few miles south of Corydon, second territorial and first state capitol of Indiana. From Strasburg, Virginia, at least two branches of the family divided. One removed into the Old Northwest, into Ohio, producing Warren Gamaliel Harding, President of the United States, 1921-1923. President Harding played band instruments and was a member of the Marion, Ohio, band. Another branch moved west into Kentucky and a few years later, reached Illinois. George Harding arrived in Edgar county, Ill., early in its settlement.

George Harding was born September 22, 1806, near Strasburg, Va. He came to Vermilion County, Ill., according to one record as early as 1817, when he was only 11 years of age. This date could be correct, as Vermilion county received its first ripple of white pioneers from 1817 to 1819. It is more probable that George Harding arrived in Vermilion county, in 1827, when he was 21 years of age.

George Harding purchased at $1.25 an acre " from the government", large tracts of rich, virgin land in Edgar county, Ill., This acerage, however passed out of the hands of the family many years ago.

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(1) Austin Harding resembles his distant relative, President Warren G. Harding of the United States. The profiles of their faces show remarkable resemblance. Austin Harding, for several years following the death of Warren G. Harding, received comments that he "looked like" the former President. Each had facial features which showed their mutual Harding ancestry.

"If these lands were now owned by our family, I, as well as my relatives, would be really rich to-day. I would never have tooted a horn all these years", observed Austin Harding.

George Harding served as a member of the first board of trustees of Illinois Industrial University and was a member of the board of directors of the Illinois State Fair.

James R. Harding

Paternal grandfather of Austin Harding, James R. Harding, eldest son of George Harding, was born in Edgar county. His school advantages were meager, although he attended the old Paris Academy for one year. He was an ambitious student and was, throughout life, a remarkably intelligent man.

He was married September 20, 1855 to Miss Adelia Ann Austin, eldest daughter and child of Judge and Mrs. Albert B. Austin. They resided on the James Harding farm until they retired to Paris. He was kicked by a horse in 1856 and there-after was a constant sufferer and limped as he walked. He always referred to his malady as "hip disease". He died in Paris January 4, 1878, leaving his wife and three sons, Conway Augustus Harding, father of Austin Harding of the University of Illinois; Albert Austin Harding, an uncle of Austin Harding, of the University of Illinois, who was always known as "Bert"; and George Edwin ("Ed") Harding, for many years a traveling salesman.

Jacob Harding, a brother of George Harding, and a great-uncle of Austin Harding of the University of Illinois, founded the Paris, Ill., Beacon (now known as the Paris Beacon-News) in 1848 [1]. At one time this newspaper was the known as "The Prairie Beacon and Valley Blade", but throughout the decades, the word "Beacon" has happily persisted[2].

(1) Saturday, May 26. 1855, Abraham Lincoln, while attending Vermilion County Circuit Court, Danville, Ill., wrote Jacob Harding, editor of the Paris, Ill., Prairie Beacon: --

"I should be glad for you to put in your paper of this week the names of Stephen A. Logan as a candidate for Judge of the Supreme Court and Stephen V. Corneau for Clerk of the Supreme Court"--(Paul M. Angle, "Lincoln in the Year 1855, page 25).

(2) Aurora, Ill. also has a Beacon News. This paper, during World War I, carried an item and picture in which Austin Harding and some General were confused, with the name of "General Austin Harding" appearing below a picture of the Illinois Band Director. An alumnus in Aurora mailed a copy of the paper to Charles E. Bowen, secretary of the University Alumni Association, then president of the Champaign Rotary Club, with Harding a member. The picture of "General Austin Harding" was passed around at the Rotary meeting, with kidding, no end, for "The General".

Belle Harding, a daughter of George Harding, married, first a man named Sutherland, and then the late A. W. Heinly, one of the prominent business men of Danville, Ill., at the turn of the century. His interests included the Webster-Heinly Wholesale Grocery Company, the Danville Street Railway, the Aetna Hotel, a popular and successful hostelry a half-century ago, and perhaps most picturesque of all, "Heinly's Grand Opera House", upon whose boards trod many of the famous actors, actresses and musicians at a time when "Show Troupes" toured the nation and played such cities as Danville, Ill.

The boy, Austin Harding, visited his great-aunt, in Danville. He was fond of the wholesale grocery house. In those years, candy and cookies were handled in open barrels and boxes. The lad could fill his pockets with cinnamon drops, called "red-hots", jelly beans, or what else did Uncle Heinly have free for the taking? Oysters, pickles, fish, many other items of foods, were likewise handled in open containers. The public was fully protected, for there were no microbes in those days.

"I always had a fine time visiting my aunt in Danville. I enjoyed meals at the Aetna House--when hotel meals were a grand lark for a boy. I saw shows at the opera-house free. I rode the street-cars free. I pilfered the wholesale grocery house--also free. What more could a healthy lad have desired?", asks Harding to-day.

The Stewart Family.

Vincent Stewart, maternal grandfather of Austin Harding, was born in Bullitt County, Ky., December 24, 1818. At the age of 21, he began work for himself. He was employed in "chopping"---doubtless chopping virgin timber--for the Salt River Iron Works in Kentucky, continuing in this pursuit for several years. He was married in May, 1842, to Miss Mary Greenwell, of Nelson County, Ky. They removed to Vermillion County, Ind. (note the double "l" in the spelling of this county), in 1849, being engaged in farming, and later to Edgar county. Their farm was near the North Arm church and school, in Hunter township, northeast of Paris. They removed to Paris in 1873 and located first on Jefferson Avenue, later in a cottage on East Washington street, east of the present Elks Building.

Of their five children, Jennie, the fifth child and the third of four daughters, became the wife of Conway Harding and the mother of Austin Harding. The James R. Harding and the Vincent Stewart homes in Paris, at that time, were only rods apart--making courting geographically easy.

Mr. and Mrs. Vincent Stewart died within a fortnight of each other in February, 1890, when their grandson, Austin Harding, then living with them, was ten years old. The Harding lad, following the break-up of the Stewart home, lived at the picturesque home of his paternal great-grandmother, Mrs. Albert B. Austin, Sr. and his grandmother, Mrs. Adelia Harding.

Albert B. Austin, Sr.

A prominent name in Paris, Ill., was that of Albert B. Austin, Sr., maternal great-grandfather of Austin Harding[1]. Judge Austin, for he served not only as county clerk of Edgar county, but also as county judge, was a beloved figure on the court-house square of Paris.

A native of New York State, Albert B. Austin, Sr., was born in Greene county in that state February 12, 1808, making him exactly one year to a day older than Abraham Lincoln. His parents were New Englanders, again providing a source of blue American blood for Austin Harding. The grandfather of Judge Austin had been a soldier in the Revolutionary War.

Mr. Austin was married in October, 1832, to Miss Jane E. Hannah, in Schenectady, N.Y. They resided there and in Hudson, N.Y., until 1852, where Mr. Austin served as chief of police, head of the fire company, police magistrate, overseer of the poor and president of the school board. When he decided to "Move West", that is, to Paris, Ill., his neighbors presented him with a silver cup--so much did they feel indebted to this willing and able public servant.

To Paris, Ill.

Arriving in Paris, this middle-aged and ambitious man of affairs immediately found his place in the sun.[2] His election as county

(1) I was named for Albert B. Austin but my name was really only Austin Harding. I was a two-name youngster in Paris schools. I saw other lads carving their three initials on their school desks. I wanted a third name. I took the name of "Albert" and made it "Albert Austin Harding", recalls Harding.

(2) What was the underlying psychological motive--we might ask at this point--behind the mere statement that Mr. Austin decided to "Move West"? Throughout the picturesque history of America, men have constantly "Moved West", from the Atlantic to the Pacific, conquering the wilderness and building empires of states--Illinois, for instance. Volumes have been written--library shelves have been packed--with this or that phase of "The Winning of the West", as Theodore Roosevelt entitled his four-volume study of this question. Yet the riddle has never been solved--probably never will be determined. Why did Albert B. Austin in 1852, at the age of 44, leave the older civilization of the Hudson River Valley and relocate in an area then only 20 years removed from the absolute log-cabin period?

judge brought him the title of "Judge". He was Judge Austin, thereafter. Once a judge--always a judge. Even in 1951, or over 70 years after his death, he is referred to as "Judge Austin". A contemporary of Lincoln in Illinois, Judge Austin's civic activities included projecting many of the original municipal improvements which greatly benefited Paris.

He united with the Presbyterian church of Paris in 1853 and was soon elected a ruling elder, holding that office for life. He was much interested in the schools of Paris and had much to do with their organization. He was also a leader in the Independent Order of Odd Fellows of Paris, as well as throughout the state, serving as Deputy Grand Master of the Illinois Grand Lodge of Odd Fellows. The Paris I.O.O.F. lodge is named "Austin Lodge" to-day.

A Tidbit of Lincoln History.

In his files, Austin Harding has a historic document pertaining to Lincoln. It is "The Tally Sheet" of the presidential election held "In the Town of Paris, Ill., on the 4th of November, A.D., 1856" by which his great-grandfather, Albert B. Austin, Sr., kept "the tallies" for votes for presidential electors. At that time, voters cast their ballots directly for electors. The presidential candidates in 1856 were James Buchanan, Democrat, who was elected, and John C. Fremont, the first Republican candidate for president, who was defeated. The name of neither candidate appeared on the tally-sheet--only the names of the electors.

Judge Austin, as clerk of the election, kept the tallies which were arranged, according to the old form, with four perpendicular marks and with a cross tally drawn diagonally through the four, making groups of five votes.

There was no secret ballot. The Australian form was unknown. Voters came in, announced their choice--and were tallied. Abraham Lincoln, first in the list of presidential electors, received 39 "fives" of votes, or 195 votes, as an elector.

The Austin Family.

The Lord was good to people in those years and gave them large families. The Austin family was no exception when it came to size. Judge and Mrs. Austin became the parents of ten children. The eldest, Adelia Ann Austin, after her marriage to James R. Harding, September 20, 1852, became a grandmother of Austin Harding, who seems to have descended, for the most part, from eldest sons and eldest daughters.

Of the ten children, Ruby and Nancy died. The survivors were Adelia Ann, Alanson, William, Jennie, Albert Jr., James, Wallace and Archibald. Of the eight who survived, one graduated from Union College, Schenectady, N.Y., one from Yale College (it was Yale "College" in those years) and one from the Columbia University medical school. Some of these great-uncles and great-aunts carried prominent roles in the childhood and youth of Austin Harding, especially Wallace Austin, whom the lad always called "Uncle Wallie".

Alanson Austin served with honor and distinction in the 21st Illinois Volunteer Infantry during the Civil War. His commanding officer at the outbreak of the war was none other than Colonel Ulysses S. Grant. This regiment was recruited in the general area of Matton and Paris, Ill. A tablet on the south end of the Illinois Central passenger station in Mattoon commemorates the fact that near that site, Colonel Grant assumed command of his first Civil War assignment, June 21, 1861.

James H. Austin, a graduate of Union College, became a judge in Kansas City, Mo. Dr. William H. Austin located at Abilene, Kansas, later at Long Beach, Calif., where he erected a home overlooking the Pacific Ocean. His sister, Mrs. Adelia Ann Harding, grandmother of Austin Harding, died at his home and her body was returned to Paris, Ill., for interment. Albert Austin, Jr., operated a jewelry store in Paris. Archibald Austin, after graduating from Yale, entered partnership with his brother, James, in the law firm of Austin and Austin, Kansas City, Mo.

The Austin family is justly proud of its Scotch ancestry inherited from the Old Blood Douglas and Mary Stuart of Scotland, from whom they trace direct descent through their mother, Mrs. Jane Hannah Austin. The family possessed, for many years, the marriage certificate of Agnes Douglas of Castle Douglas and Thomas Hanna (the name is spelled both Hanna and Hannah in Scotland and in America) of the Mill of the Gerleighs, Galloway, Scotland. The dexter side of the Hanna Shield is not unadorned as it carries, among other insigniae, three cross-letts signifying that many of Hanna's ancestors participated in the Crusades.

The name of "Austin" (always spelled Austin and never Austen, as Jane Austen, the author, spelled her name) is traced through the history of England to the Domesday Book, in which it appears. The Austins reached America in time to serve for the colonies in the Revolutionary War. In one county in Massachuetts, it was said there were enough Austins to form an entire company.

Austin Harding, traveling with Mrs. Harding through England and Scotland in 1926, found numerous traces of the Austin name and the Hannah name. At Kilmarcock, Scotland, where Robert Burns, the beloved poet of "Old Scotia", published his first edition of poems, they found the firm of William Hannah and Sons, the sons being Austin and Morris. They also found the ancient home of Black Douglas on an island in Lake Menteith, the only island in any lake in Scotland.

DeLoss Funk, Shirley, Ill., driving his horseless carriage on Illinois Field. He was serving as "Official Chauffeur" on Military Day, circa 1906. Seated beside Funk is Major Fechet, Commandant, of the 398 averdupois--remember? In the rear seat are President James and Major-General Nelson A. Miles, the later, Official Guest of the Day. Note right-hand drive of Funk's car, also kerosene lamps. Funk was "The Man of the Hour" on campus, with his early model car. Note buggies "parked" on Wright Street. Funk was Harding's roommate at the Phi Kappa Psi fraternity house.

HARDING'S BOYHOOD SPEND WITH MATERNAL GRANDPARENTS

BOYHOOD AND YOUTH IN PARIS, ILLINOIS.

Austin Harding, so intimately identified with several generations of citizens of Paris and Edgar county, was not born in Paris, so definitely his childhood and boyhood home. Although he can remember no other home town and lived in Paris from his first year until he was past 22 years of age, Harding was born as noted, February 10, 1880, in Georgetown, Ill., about 25 miles north of Paris, on U.S. Route 150, the old Dixie Highway, or Illinois Route 1.

His parents, Conway A. and Jennie Stewart Harding, were living, temporarily, in Georgetown in the winter of 1880. Conway Harding was engaged in the drayage business. He was moving north towards Danville, their future location, on the highway, "overland" it was called. The Hardings established a home in Georgetown. When the infant was about one year old and the family had removed to Danville, his mother died. His father took the child to the home of his maternal grandparents, Mr. and Mrs. Vincent Stewart in Paris[1]. There he lived until the age of ten.

His father, Conway Harding, drifted away. Austin Harding saw him only occasionally during his boyhood, usually at funerals in Paris. Years later, father and son met in Bloomington, Ill. The father attended a concert by the University of Illinois Band in Bloomington and came forward, after the program to greet his son. Mr. and Mrs. Austin Harding made several trips from Champaign to Bloomington to visit the father and Austin Harding aided him, financially and otherwise, in his later years.

The father married twice after the death of Austin Harding's mother. These marriages were not successful. A son, born to the second marriage, died soon after birth. This child would have been a half-brother of Austin Harding. Keepsakes of the Conways Hardings were accordingly scattered. Austin Harding does not have a picture of his mother at present.

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(1) The Stewarts were stalwart members of the Christian, or Disciples, Church. The Harding child was required to sit through tedious services, but this was the usual lot of children in the 1880s. Grandfather Stewart believed that to spare the rod--or rather the trunk-strap--was to spoil the child. If the Harding boy tarried too long after supper to play "Blackman" (in the light of the electric light tower a block away) there was usually a session with the trunk-strap in the wood-shed.

Thus--Austin Harding was an only child. He had no brothers, no sisters, hence no nephews, no nieces. His only living blood relatives, aside from his daughter, Mrs. Jane Austin Harding Moss, are cousins, usually of the second, third or fourth degree. Homes of grandparents in Paris were Harding's only homes as a child, a boy, a youth. Paris, and not Georgetown, is Harding's real home community.

"I have always regretted, of course, that I was not born in Paris, since that is the place I recognize with the fondest affection as my real home town", says Harding.

Birthplace, February 10, 1880, of Austin Harding.

Located on East West Street, Georgetown, Ill., East of the Public Square. U.S. Route 150, (Illinois 1, the Dixie Highway) passes through the Georgetown Public Square.

No---we are not mistaken. East West Street is correct. The principal east and west street in Georgetown, intersecting U.S. Route 150 at the Public Square, is West Street. It was named for the West family. Roy O. West, former prominent Chicago civic leader and at one time Chairman of the Republican National Committee, was born in Georgetown.

If you live east of the Public Square in Georgetown you live on East West Street--west of the Square, you live on West West Street. Name of street, verified in Vermilion County court-house, Danville, Ill.

Harding has no recollection of this house. His parents only lived there for a few months.

Photo--Courtesy, Mrs. Anthony Potts, Georgetown, Illinois

The Austin Family Home in Paris.

Large and, ofttimes, pretentious houses were prized among leading families in Illinois communities before, during and following the Civil War. This was true, of course, throughout the nation.

A judge or a congressman[1] should live, everyone thought, in a large and distinguished house. Local leaders were recognized not only for their ability, perhaps for their dignified, personal bearing, but also by the size and even the pomp of their residences, which in many localities, were real mansions.

Judge Albert B. Austin erected a large house in 1854 in Paris. It was typical of the dignity of a local leader in that era. Its exterior was adorned with large and elaborate trimmings, frequently called

Home of Albert B. Austin, Sr. 501 West Court Street, Paris, Ill., Erected 1854. Razed 1943. A food store now occupies the site.

Teen-age home of Albert Austin Harding

(Permission to use this copyrighted picture, owned by the Chicago Daily News, was extended by Basil L. Waters, Executive Editor)

(1) Joseph G. Cannon, Congressman from the Danville, Ill., district for many years, erected in 1874, a mansion on North Vermilion street, Danville, containing 24 rooms, with ceilings 12 to 16 feet in height. This house was his home from 1874 until his death in 1926 at the age of 91. The mansion was razed in 1947-1948, because of the expense of maintenance. Its site is now occupied by a super food store.

"rococo". There were later additions, especially to the rear[1] This house was the boyhood home of Austin Harding from his tenth to his twenty-first year. The granduer of the home caused it to be included by John Drury, then on the staff of the Chicago Daily News November 7, 1941, in the newspaper series "Old Illinois Houses[2], also in the volume of the same name. This outstanding house was only one of numerous fine homes in Paris.

Hudson River Gothic.

The Austin home was rightly honored, for it was indeed typical of the gracious living of a bygone period in an Illinois town--when people seemed to have had an abundance of time, when life itself was less hurried, less perplexed, less ruffled than in this year of Grace and Nervousness of 1951[3]. This home was a transplanting from the Hudson River Valley to the small Illinois county seat town of Paris in the mid-1850s. It was known to architectural historians for 75 years as an excellent example of "Hudson River Gothic". This style, popular in upper and central New York State, especially in towns and cities along the Hudson and Mohawk rivers, is marked by pointed arches and other survivals to mediaevel forms of typical Gothic architecture.

"It was distinctive in the scroll work trim and the ornamental detail of its exterior. On the gables, on the east portico, and on a tall, narrow second-story window over the portico, are evidences of the 'pointed' design familiar to Americans in church architecture of the last century. The gable ends are ornamented with the tapering

(1) Karl B. Lohmann, professor of city and regional planning, University of Illinois, in his new volume, "Cities and Towns of Illinois--A handbook of Community Facts", (The University of Illinois Press, 1951), mentions twice the Judge Albert B. Austin home in Paris Ill. "The English influence is seen in the Gothic wooden Austin House of Paris", page 34, and "A. B. Austin House, Paris, (1854), two story frame dwelling, a striking example of Gothic revival", page 37.

(2) University of Chicago Press, 1948, reissued as the 1948 yearbook of the Illinois State Historical Society.

(3) Wallace Austin, the "Uncle Wallie" of the boyhood of Austin Harding and a son of Judge Austin, was brought to this house as an infant. He lived there throughout most of his life and observed his 90th birthday in July, 1941. He "traveled" as a salesman for many years for the Van Camp Hardware and Iron Company, Indianapolis.

wooden spires that characterize the style. Traces of the earlier classic influences are found in the doorways and lintels[1]

The house was two stories in height with gable ends and contained 16 rooms. The interior opened from one room into another, with numerous fireplaces. Additions at the rear, including a "woodshed" and porches at the rear sides, gave the house impressive length.

Furnishings of the Home.

In November, 1941, the old home was furnished with numerous Austin family heirlooms, including a walnut parlor set, Chippendale chairs, chests of drawers, what-nots and an impressive Seth Thomas clock. In the parlor, were large, framed pictures of Judge Austin and his wife--rugged, sturdy, stalwart, intelligent, perservering--precisely the type of people who built the State of Illinois and the Central West. We may not look too frequently upon their like--yet we must maintain exactly that type of real Americanism and fine personal character if we are to preserve our American Republic and our American ideals and our American leadership. America will need citizens like the Austins in years to come--just as Paris and Edgar county needed them in years of yore.

Scale drawings of this fine old home are found in the library of Congress and in the Burnham Library of Architecture, Art Institute, Chicago.

There was another old friend who lived in the mansion for many years. He was "Barcus", the parrot. He could really talk, almost carry on a conversation. He was especially fond of Austin Harding's great-grandmother. When she was ill, Barcus travelled through the many rooms of the big house until he came to her bedroom, perched upon her bedstead and said:-

"Come to see you, come to see you".

Barcus lived to a ripe old age. He was indeed a part of the old home setting.

At Length--The Old Home Disappears.

Finally--the old mansion having abundantly fulfilled its mission as the home of an empire-building family, and falling into that inevitable period of decay--alas and alack--common to many other historic

(1) Pages 98-99, "Hudson River Gothic," the Albert B. Austin Home, Paris, Built 1854, in "Old Illinois Houses" by John Drury. Picture and text quotations used by permission.

homesteads, and being larger than people, even those of large means, in the early 1940s, cared to own and maintain--was razed in 1943.

Austin Harding served as executor of the final Austin estate and was in charge of the dismantling of the old home.

But from that mansion, there emerged a young man, who had spent his 'teen years amid its invigorating charms, who was to build for himself and for the people of the State of Illinois and of the United States, a career of musical leadership of major importance--Albert Austin Harding, for 43 years Director of the Bands Department, University of Illinois.

And now--in 1951--the site of the Austin home in Paris is being used for a super food store--just as the site of the former Cannon mansion in Danville is being used for this purpose. We may not need these old mansions to-day--but we need, it seems, large food stores.

We emphasize that it was the rugged Americanism which surrounded Austin Harding while he lived in Paris, under the stimulating influence of the Austin family and home, which gave to the University of Illinois, and through it, and in close association with the Sousa Band, the United States Marine Band, the Goldman Band, many others, and to high school bands by the hundreds, the lessons in stirring patriotism which have been needed in these last troubled decades, will be more vitally needed, we fear, in decades to come. Americanism of the Austin Harding background will solve many of our problems.

The Sovern Hotel.
The Boarding-House of the Wee 1900's.

After leaving the old Austin homestead, Harding boarded and roomed at the Sovern Hotel, a typical boarding-house of that period. It is here mentioned, not because it is important in its own right in the Harding story, but because it was one of a multitude of such boarding-houses in the early 1900's and of course, found in large numbers near the campus of the University of Illinois. Harding, like other students in 1902, boarded at boarding houses or "clubs". It was almost universal for students, in that era, to board at such houses.

Many of these boarding houses were excellent. Others were commonplace, many mediocre, others poor. Some carried high prestige on the Illinois campus, radiating influence comparable with the best fraternity, sorority and independent houses of 1951. Some were so miserable that the late Dean Thomas Arkle Clark once said that he knew students who were positively worse off, rather than improved, following three or four years in such a boarding-house or club.

It was from the Sovern House and not from the Austin home, that Austin Harding leaped from bed and made his immediate decision to come to the Illinois campus.

The Harding Boy--To the Austin Home.

There was a small inheritance from the Stewart grandparents, for the lad, Austin Harding. His paternal grandmother, Mrs. Adelia Austin Harding, was appointed his guardian. He then went to live with her at the old Austin mansion. In this stately home, Harding lived his interesting 'teen-years'. There his musical training began.

However, over the years, there came the inevitable break-up of the Austin home and family. The always sharply calculating hand of Father Time dealth with the Austin home as with the Stewart household.

Austin Harding remained in the Austin home until he was actually alone in the house. He slept one winter in the old home, not only by himself, but without heat in the house. Awakening wintry mornings, in zero or near-zero weather, frost from his breath covered the bed clothing near his face. It was a rugged experience. But, when one has all the strength and health of exuberant youth--a dash of cold weather can be taken in its stride. The old home was deterioating in its heating, plumbing, other coveniences. Austin Harding was shunted out of the old homestead by sheer forces of circumstances, which neither he nor anyone else could control.

A Youth of Abundance.

While there were uncertain and even some uncomfortable and robust days in the boyhood and youth of Austin Harding, his early years were blessed with many advantages. There was a small income from his Stewart grandparents. The Austin family held some degree of means. Best of all--the Austin name--the Austin home--the Austin prestige--each occupied its appropriate niche in the local Hall of Fame in Paris. It meant much to be an Austin. Harding was not without benefit of important and well-established home and family background, although finances were never flowing too frelly. Harding, as a boy and a youth in Paris, enjoyed an abundant life, even without the blessings of the New Deal and the Fair Deal.

As an urchin, he owned and rode a velocipede, or tricycle, as did many other small boys of reasonably comfortable financial status. This childish vehicle was equipped with the conventional three wheels, one large wheel, with pedals, in front, two smaller wheels

trundling along at the rear. The Harding boy, growing apace, began to scorn the three-wheel model, as entirly too juvenile, certainly too effeminate. He took it to the Paris Machine Shop, where a workman, good-naturedly, removed one of the rear wheels, altered the rear axle to accomodate one wheel--and presto, the Harding boy was out of the kid realm. He now had a bicycle, a real boy's bicycle, no longer a childish affair.

As a mere boy, Harding rode a high-wheel bicycle, belonging to a friend. This had one enormous wheel, with the pedals at the center. At the rear, and far below, ambled a much smaller wheel, a ridiculously smaller wheel, which maintained the balance of equilibrium of the ungainly contraption. Falls were frequent from the heights where the rider sat entroned on the saddle astride the gigantic wheel. The Harding boy was far too short to operate the pedals, his reach of leg-power being entirly inadequate, except as each pedal conveniently rose to meet each small foot, and then with a push, the lad sent the the high bicycle forward and then awaited the next rising pedal to contact another foot in due time. From such a high perch, a tumble to Mother Earth was imminent. There was always abundant room in which to decline. Riders who essayed the feat of riding the wheel took falls as the price of their willingness to risk life, liberty and the pursuit of happiness in such a dare-devel adventure as riding this veritable giraffe in the realm of bicycle transportation.

Harding's Bicycle Riding.

Austin Harding became the proud owner of the first boys' "safety" bicycle brought to Paris. This was a tremendous improvement over the high-wheeled affair. The bosom of the hard ground was much nearer and much friendlier. Falls, numerous enough, were not as injurious as from the majestic heights of the older type of bicycles. The "safety", of course, had two wheels of equal size--hence the coinage of the new term "The Safety Bicycle". Harding became so skillful a rider that he was proclaimed one of the best trick riders in Paris. He frequently accompanied his great-uncle, Wallace Austin, a traveling salesman, on horse and buggy trips to many small towns in the Paris area. "The traveling man", or "the drummer" was then in the hey-dey of his prestige on the Central West. Arriving in a small village with "Uncle Wallie" in a buggy, and without his own bicycle, for obviously a bicycle could not be transported in a buggy, his uncle borrowed a "safety" and proceeded to have nephew open his bag of tricks on the Main Street of this town or that--for Uncle Wallie and the lad "covered" all the local towns.

Harding especially recalls the village of Hindsboro, Ill., a few miles northwest of Paris, where he staged a real show of bicycle tricks to the delight of the business men, clerks and loafers in its business district. He remembers Hindsboro especially because of its wide Main Street. And he did not revisit that town for over 50 years thereafter, until he and C. C. Burford drove up into the town in the early fall of 1950 from Highway 133 over which he had driven scores of times to the south of the village.

Harding believes he has owed much if the vigor of his good health throughout his busy and crowded years at the University of Illinois to the foundation of bicycle riding and other forms of vigorous out-of-door life. "It would be better for the health (and grades) of present-day students if they did the same--also far better for the strength of the general public", comments Harding.

Football Experiences.

Mentioning out-of-door exercises, can anyone suggest a more rugged type of muscular development than town football, as it was played in the general period of 1900? The finesse of the game had not been perfected as now played in the Stadia of America, and yet there are injuries, even to-day, in that favorite campus sport--football.

But—at the turn of the century--football was played by really he-men. "Beef" was highly desirable and altogether necessary in the chap who played the all-important, pivotal position of center. If a player brought down the beams at approximately 250 pounds, he was considered ideal material for the center spot. Lighter men had to be had to be satisfied with backfield assignments. Those were the years of the hurdling full-back, who was tossed bodily, in an all-out offensive, over the head of the center in an effort to gain one cherished yard, when only five yards, and not ten yards, were required to make a down, as at present. The ideal full-back was a much smaller cuss with no better sense, otherwise he would not have played full-back. Harding played full-back.

The foot-ball team at Paris, as the 1900's burst upon the world, was known as the Paris High School Football Team. It had, as a matter of fact, not one iota of connection with the Paris High School, from which Harding graduated in 1899. Harding served as captain of this team the fall after he graduated--which would certainly not be permitted in 1951--showing the nonchalance with which the team and the high school regarded each other. No high school elects an alumnus as captain of the squad to-day. The team was, actually, a town team. It was composed of any and all youths, and community business

and professional men, who thought little enough of their bones to risk them on the highly dynamic football fields--in those hectic years, only pastures at the edge of town.

There was in 1900, of course, no such organization as the Illinois State High School Association or the ISHSA-if you can remember that much scrambled alphabet. The Paris High School held no disciplinary jurisdiction--nor cared, or even thought, of any--over the Paris High School Football Team. Any jovial soul in town could play on the high school team regardless of whether he was attending Paris High School, or had ever done so. The school authorities cared not one whit if the fellows about town chose to play football under the high-sounding and academic title of the Paris High School Football Team.

The Paris Team, during Harding's tenure of the full-back cubicle, played Wiley High School, Terre Haute, Ind,; Marshall, Ill., High School; Danville, Ill. High School: Westfield College, Westfield, Ill., (in those years a United Brethern or a "U.B." small college); Oakland, Ill., High School, and other adversaries in the Paris area. At Oakland, it was learned, when the Paris team arrived in town, that a star player from Kenyon Military School in Ohio was visiting in Oakland over Thanksgiving. He was promptly drafted to play on the Paris team.

Misery, it is well known, loves company. Guilt, likewise, is fond of companionship. It seems to decrease the feeling of crime when another fellow has been adjudged equally a culprit. If the Paris High School Football Team padded its roster with "Ringers", then other teams were equally sinful and were charged with the same offense.

Harding weighed about 135 pounds in his football playing era. As a hurdling full-back, he was handed vigorously over and atop the the portly center, Herb Howell, a fat lawyer, for that precious gain of one yard at a critical moment. Darby O'Brien was right half-back. Harding was a well-built, muscular lad. His bicycle riding had toughened his muscles, even if his averdupois were far below his legal mate at the center helm.

No perplexing nor embarassing questions of eligibility arose to vex candidates for the team. One could play ten years if his beef and and strength held out, and if his rugged playing met the rough-and-tumble practices of the game in that era. One member of the Paris High School team about 1900 was a bartender. He kept bar Saturday afternoons when Paris stores were agog with their most flourishing business of the week. Refreshments were demanded by some customers in stores, perchance by some of the business men themselves. This was a major handicap to the high school team. It was a Chinese puzzle to schedule games at hours when the barkeep could be on football duty.

Harding was always fully and correctly attired for his hazardous duties, especially that of being vaulted over big Herb. He wore all of the impedimenta and regalia and protection of the period--shin-guards, knee-guards, shoulder-guards, nose-guard, head-gear, with only eyes and hands protruding to tell the world and especially his teammates and his foes that this was actually Austin Harding all set for the hurdle across center and to have several huskies fall across him and over him. Compared with Harding in 1901, the sleek football player 50 years later seems almost in the nude.

When all-important games were in the offing and all points of size and strength had to be carefully and critically examined, the Paris Team added "ringers" or brawny town chaps, who had the weight and strength to meet all emergencies. This was called "loading up". But the opposition team also added its "ringers". It "loaded up" in precisely the same tempo. Football teams traveled on trains in those years, even the 22 miles between Paris and Terre Haute. Upon arrival at the Terre Haute station--or that of any opposing team--the players and the betting backers of that town were assembled at the depot to watch the visiting high school team and its "ringers" roll off the train. Opponents were delirious with glee if the guests did not display too much tonnage and brawn. Bets were frequently laid upon the size and weight of the incoming players.

"I'll take that bet" was heard on the Terre Haute depot platform when the not-too ponderous Paris High School Team was disembarking to play Wiley High School, with the game staged on the field of Rose Polytechnic Institute in Terre Haute.

"And we won that game, too" recalls Harding.

"Ringers" who were suddenly drafted, needed to be as instantly coached. There were no huddles in those years. Signals were called by the quarterback. Frequently, signals had to be repeated into an ear of a high school player who might otherwise be identified as a barber, a grocery store clerk, or a farm hand.

ATTENTION TO ORDERS

UNIVERSITY OF ILLINOIS
SOPHOMORE DEPARTMENT

November 10, 1905.

Whereas, YOU, the uncouth, unmannerly, untutored, ill-mannered, uncultured, unkempt, unsightly, unendurable array of THINGS have been passed off on US as the class of 1909, and

Whereas, WE have watched you closely for about six weeks expecting to see some improvement in your demeanor, manners, words, actions and dress, and

Whereas, Nothing seems to be doing, and

Whereas, WE, the illustrious CLASS OF 1908, have clearly demonstrated to the University community your weakness and incompetency by entirely obliterating your insignificant procs, therefore be it

RESOLVED, That WE, the SOPHOMORE CLASS, issue the following rules and regulations:

ATTENTION

MEMORANDUM ORDERS.

Bulletin No. 1.—Freshmen MUST NOT sit on the Senior Bench.
Bulletin No. 2.—Freshmen MUST NOT smoke on the CAMPUS.
Bulletin No. 3.—Freshmen MUST NOT wear noisy hat bands.
Bulletin No. 4.—Freshman trousers MUST NOT be reefed.
Bulletin No. 5.—Freshmen MUST NOT wear "prep" suits in the morning.
Bulletin No. 6.—Freshmen MUST NOT desecrate with their presence the middle section of the east bleachers.
Bulletin No. 7.—Freshmen MUST NOT activate the strut of Leo G.
Bulletin No. 8.—Freshmen MUST NOT hold family reunions around the bulletin board in Uni Hall.
Bulletin No. 9—Freshmen MUST NOT bathe in the Boneyard except between the hours of 2 P. M. and 4 A. M.

These Commands must be respected and obeyed accordingly.

By order of

Sophomore Department. UNIVERSITY OF ILLINOIS.

Sophomore Proclamation to Freshmen, dated November 10, 1905, which Harding, then a Senior in Engineering and as new appointee as Director of the University Band, has preserved in his voluminous files.

We wonder how many "Proclamations" of the vintage of the 1900s have survived? Do you have one in your files, or can you find one, even if in your files? Forsooth, several former prominent Illinois Bandsmen have written us they cannot find their pictures in Illinois Band uniforms, buried somewhere amid the accumulations of the years!

PART FOUR

HARDING'S MUSICAL BEGINNINGS.

CHAPTER SEVEN

SOURCES OF EARLY MUSICAL STUDIES
THE FIRST CORNET

"I always hate to spoil a good story", was the comment made by John Philip Sousa, one of the greatest bandmasters of all time in America and one of Harding's closest friends in the world of band music, when people asked Sousa why did not reply to, or correct, press stories which were entirly or partially erroneous and had gained wide circulation.

"The story reads so well I will not spoil it", was the further reply from Sousa.

In like manner, the story which frequently has appeared in the press that Harding found his first cornet somewhere--in the haymow in the barn on his grandmother's home place--and used a discarded horse-drawn sleigh dashboard as his first music rack, has been a pretty tale but it has not been tied in with facts. Harding, like Sousa, let this little yarn rest in peace. It did little harm. It would have required much effort to correct it---if it could have been done. Many stories, attributed to or by Abraham Lincoln survive in spite of corrections and die an extremely slow death-if they do expire.

Harding's first cornet was purchased--not found in the barn. It was bought from the old music house of Lyon and Healy, Chicago. Harding had reached the mature age of 14. He wanted "a horn". He had read advertisements of cornets in newspapers and magazines. His Grandmother Harding supplied the $9 or $10 for the purchase, or she furnished the funds paid Austin for chores done about the home-place--which amounted to the same thing.

"Just like all grandmothers", comments Harding.

This cornet was a Jaubert. It was made in France. One story went the rounds that it was made in Paris, France and shipped especially to Paris, Illinois, which, once more, does not quite tally with the facts. The cornet, however, was nickel-plated and was a thing of beauty, at least in the eyes of the Harding boy, even though it was cheaply made, in fact was the cheapest buy in the cornet line which Harding found in the Lyon and Healy catalogue. Band men of the 1890's called these Jaubert cornets, "Jawbreakers". It was probably made by some French plumber as a sideline. Harding also purchased, for 50 cents, an instruction chart which showed the fingering necessary for a cornet player to learn. Harding, for a 14 year-old was going in for band expense in a big way--at least, it seemed to his

grandmother. Harding easily and quickly mastered the cornet, and soon, the fife. At the age of 15 or 16, he was proficient in those two instruments.

He extended his musical conquests to the piccolo, later into other phases of band music and band instrumentation. He subscribed for, and eagerly read, "The Dominant", one of the then prominent band magazines. He soon added the baritone horn, the trombone and the drums to his mastery of instruments.

But the cornet and the piccolo are gregarious in their habits. They desire the company of other band instruments. After all, the playing of a cornet, aside from the all-important and necessary practice, is, in itself, never an end, but only the means of becoming a part of an organization of musicians which has been called for many decades, "a band". Whether we speak of the great Sousa Band, The Pryor Band, the Goldman Band, the United States Marine Band, or the University of Illinois Concert Band, these organizations have always been known as "Bands". A group of musicians playing brass, reed and percussion instruments together has been--is--probably always will be--known as "A Band".

Harding Begins to Join Up

Harding's first membership in a Paris organization was "The Boys Brigade". This rested upon a more or less military basis. It was sponsered by the Presbyterian church, in which the Austin family was prominent. Harding's musical ability was quickly recognized. He was named bugler for this juvenile group. The Boys Brigade could not afford uniforms--not by any manner of means. The lads wore discarded Illinois National Guard uniforms. Usually these hand-me-down outfits were oversize--they fitted the boys too soon, as the old saying passed. But what items of clothing snugly fitted boys in that period? Suits and overcoats were worn by "the big boys" in the family, then handed down to "the little boys". Misfits made no difference. But the boys had fun. They enjoyed camping at Brouillet's Creek, where a discarded iron furnace added immeasureably to the mystery of the outing.

There was, of course, no high school band in Paris at that time, or in any other town, for that matter. But the Paris High School Cadets, in many respects, carried on the work of the Boys' Brigade. Regular uniforms--which fitted--were worn. These were used all the time in school hours, and in summer, lads wore the trousers. Harding served as bugler and as sergeant for the Cadets. He played bugle calls and bugle marches.

"The Bum Notes Band"

Several Paris lads, a social group entirly, formed themselves into "The Bum Notes Band". Each lad, except a cornetist, played an instrument on which he was not a regular performer. Harding played the baritone horn. Ike Shaw, a clarinetist, tried out the tuba. These boys also enjoyed camping on Brouillet's Creek. At one period in their roughing it experiences amid sylvan scenes, they reached the degree of luxury where they could afford a colored cook. The "the help" problem was different a half-century ago. Cooks could be hired for a mere whiff of their present scale of wages. "The Bum Notes Band" was purely a clown band. Robert Parrish, (now deceased), later president of the Edgar County National Bank, Paris, was a member. Harding taught two of these boys overnight to play the alto horn.

An item in the "Thirty Years Ago" column of the Paris Beacon-News, reported November 29, 1930, referring to November 30, 1900, said:-

"The Bum Notes Band, under the leadership of Austin Harding has been furnishing music for a number of occasions lately and is gaining quite a reputation, which is in keeping with its name. The instrumentation which is as follows, speaks for the quality of the music: Austin Harding, Orville Johnson, cornet; Alden LaGrangem, clarinet; Bob Parrish, solo alto; Mack Rives, solo trombone; Frank Rives, solo baritone; Ike Shaw, solo tuba; H. A. Mills, tenor drum, and W. M. Seibert, bass drum. Their new selection. "The Punktown Band" by A. A. Harding, made quite a hit. Their dance music is superb on account of the excellent time they keep. Their services are greatly in demand by dancing organizations in neighboring towns".

However, Harding as never been a composer. The few numbers he has ever written were dashed off as a young man.

"My musical compositions were among the indiscretions of my youth", Harding smiles to-day. Harding's great contributions to musical literature have been in rewriting, rescoring and transcribing music from both American and European orchestral composers and making it available to American band instrumentation. In this field he has rendered one of the greatest services to music of any musical leader in this country.

The Paris Beacon Drum and Bugle Corps

Charles P. Hitch, publisher of the Paris Beacon, was a prominent Republican politician and served as Chairman of the Illinois State Republican Central Committee. He naturally wished to "whoop it

up" for the Grand Old Party in Paris and in Edgar County. With some Republican funds available, Hitch founded "The Paris Beacon Drum and Bugle Corps".

There is always something especially stirring from a patriotic standpoint, in the music of a fife, bugle and drum corps. One feels his patriotic impulses surging anew when he hears martial strains froma fife and a drum(1). Naturally, the Paris Beacon Drum and Bugle Corps rested upon a solid foundation of true-blue Republicanism. It could not be otherwise, for Hitch was dedicated to preserve, as were all other Republicans, in a period of tightly-drawn party lines, the Glorious Republic through the continued victory of the Republican Party. Here--interposed a family political problem. Harding's family in Paris were Democrats of the Jeffersonian and Jacksonian ilk. To have their offspring aiding and abetting the Republican party, through his natural musical ability, seemed more punishment that his elderly relatives could take. But most of the Paris lads of a comparable age, especially in "the gang", had joined. Forthwith, Harding joined, and became, later, the musical leader of the corps. In this Corps, Harding played both the fife and bugle. To play the fife, after learning the cornet, is not a difficult assignment for a lad with muical ability. A fife is a simplified, six-fingered instrument, with no keys, the fingers of the player's hand rapidly opening and closing the six holes.

One exciting feature of the 1896 political campaign affecting Harding and the Paris Beacon Drum and Bugle Corps, was a trip to Canton, Ohio, to call upon William McKinley, Republican candidate candidate for President. McKinley enjoyed the guidance of one of the most clever political strategists in American history, Senator Mark Hanna, Cleveland, Ohio, industrialist and master politician. Hanna would not permit McKinley to travel over the nation--to "barnstorm" in other words. Such traveling was left to McKinley's opponent, William Jennings Bryan, the silver-tongued "Peerless Leader", "The Boy Orator of the Platte", who was the Democratic candidate on the free silver, or 16 to 1, platform. Hanna kept McKinley on his front porch in Canton. Republicans might travel to Canton to see their candidate in all the dignity of his home and his home town. The candidate did not go to see them. Mahomet went to the mountain, the mountain did not go to Mahomet.

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(1) We recall, with patriotic fervor, the old-time picture of "American Continental", marching to establish independence to the strains of a fife and a drum also the famous picture, jestingly called "One man with a fife, one man with a drum, and one man with a headache". Harding has always believed that world peace will never be founded upon the music of a fife and a drum corps.

Hitch visualized the prestige to the Republican party in the Paris area of such a Canton trip. Harding was then 16 years of age. The trip was made in a special coach train, with unvestibuled cars. Smoke, dust and cinders seeped into the cars, which carried none of the comforts of streamliners of the early 1950's. But what were such trifling inconveniences compared with the thrill of a trip from Paris, Ill., to Canton, Ohio? It is needless to say that the Paris Beacon Drum and Bugle Corps acquited itself well. It may even have had some part, through Harding's playing of the fife and the bugle, in winning the election for the Republican party, for McKinley was elected, Bryan defeated.

The 'teen-age Harding, definitely inclined to band music, was tremendously impressed by two large (for that time) Canton bands, each of about 40 pieces. Harding had been accustomed to the small town band of 18 or 20 pieces. But Canton had two really "big" bands--Grand Army Band and the H. Clay Thayer Band. The Grand Army Band was led by Emil Reinkendorf, who had composed a stirring march for this band, which it played marching down the street. Harding recalls a pistol shot, in the percussion section, at one tumultous moment in this march. Harding was also impressed with two piccolo players in that band. Hitherto, he had seen only one piccolo player in a small town band. The Thayer Band was directed by H. Clark Thayer, who led it from the baritone horn. He, too, played his own marches. Thayer wore a dexterously contrived "harness" to support his horn. In this way, he could play the horn when baritone parts appeared in the score, yet had his hands free for conducting at other times. Karl King, Director of the Fort Dodge, Iowa, Municipal Band, and one of the most prominent composers of college and university marches, was a youthful member of one of these bands in Canton, his home town. King composed "Pride of the Illini", dedicated to the University of Illinois Bands, for which Raymond Dvorak adapted the words. This march has been used for many years as the Illinois Marching Band has swept down the Stadium to stir the football crowds, to cheer the football squads and to pep the entire game. (See chapter on Illinois marches and songs).

The Paris Concert Band

It was in the Paris, Ill;, Concert Band that Harding received his greatest stimulation for his life work as a student and as a teacher of band instruments.

The period of his youth in Paris, from his 17th to his 22nd year, or from 1897 to 1902, was the golden era of the town band. Every town had a band. It was an important part of the town perspective. The town band provided local color, and musical and patriotic background for almost every possible occasion. The band was indeed a part of the identity of every town and small city.

Many communities, larger than Paris, had bands of state, regional, or even national reputation. Organizations such as the Goodman Band, Decatur, Ill; Spencers' Band, Peoria, Ill; The Illinois Watch Factory Band, Springfield, Ill; the P. & O. Band, or the Parlin and Orendorff Band, Canton, Ill; the K. of P. Band, Champaign, Ill; the Elgin National Watch Factory Band, Elgin, Ill., and the Ringgold Band, Terre Haute, Ind., were a few of the better known bands in the Central West about 1900.

The smaller cities had bands, too. One of the better bands in the smaller communities of Illinois at the dawn of the 1900's was "Miller's Concert Band", Hoopeston, Ill., organized in 1893. It was directed by John Miller, known as "Jack" Muller. This band played the standard marches and popular songs of the period, also sang from "The Hunting Scene". Those who heard them about 1900 recall them singing "A-Hunting we will go". This band played weekly evening concerts in the summer also played for the Hoopeston Fair and for many observances and celebrations in surrounding towns. Farmer City, Ill., also had a good band, with Ed Mitchell, as leader, and with Frank or "Bennie" Garver and other musicians of the period, as members. This band participated in patriotic events and played for many fairs. C. C. Burford, compiler of this volume, knew both the Farmer City Band and the Hoopeston Band--was thrilled by their music. These two Bands are mentioned only as typical of those of the 1890's and the 1900's--there many other excellent bands, of course.

Bands--Many Engagements

Local bands filled, indeed, many engagements. There were county fairs, races, baseball games, park concerts, Fourth of July celebrations, political rallies, parades and barbecues, band tournaments--this list could be expanded.

County fairs required several weeks in August and early September. Frequently an entire band or individual members of a band had calls for their services from several fairs in successive weeks. A good band player had "work" for several weeks in "fair season". Often, of course, calls "bunched up". Harding and other proficient

members of the Paris Band had more engagements for some of the weeks in "fair season" than they could fill.

The Fourth of July celebration was another gala event in the summer calendar of the typical small town or city. The band played for the morning and afternoon parades, usually rendered a patriotic concert afternoon and evening. The day closed with a mighty huzza of fireworks at night, with the heavens illuminated by terrifying skyrockets, then softened by more delicate Roman candles and other milder spectacles.

Harding became a member of the Paris Concert Band in 1897, at the age of 17. He was the leader of the band before he graduated from high school at the age of 19. He succeeded, as band director, W. D. Woolley, a clerk in a grocery store, to whom music was a side-line.

Harding was in even greater demand for band and orchestra service in many communities because he played all band instruments in general use about 1900--the cornet, the piccolo, the baritone, the drums. He took up other band instruments, such as the oboe, the bassoon, the saxophone, after coming to the Illinois campus in 1902. His ability added much to his popularity on campus, for he played efficiently all instruments for the band and all band instruments for the orchestra. For many years, before Harding began conducting the University Orchestra, he was asked to "fill in", any band instrument in the orchestra for a player who could not be present or who had lost interest. Some members of the Orchestra jested that they would pass along all the brass and reed instruments for Harding to play. He said he would, if they passed them one at a time.

Harding, as Director of the Paris Band, was anxious that his band excel in every way--to do more things and to do them better than any small city band. This ideal he carried into his work with the University of Illinois Bands. The Paris Concert Band, under Harding, played many numbers which other similiar bands did not even attempt. It played "The Chicago Tribune March", composed by W. Paris Chambers in the 1890's. Harding thought it appropriate for the Paris Band to play the piece by Paris Chambers. "The Tribune March" was difficult. Few small bands played it on the march or on the parade. They preferred trying it in their practice room. But Harding and the Paris Band played this old-time quick step march on parade, Later, the University Band, under Harding, used this march.

The Paris Concert Band often marched on parade in Terre Haute, Ind., especially for political rallies. The comparatively tall buildings on Wabash Avenue, the principal business street, furnished enough

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The Paris Concert Band.

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Paris, Ill. _____ *190*

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LEADER.

HERBERT A. MILLS
CHIEF DRUMMER.

PAUL P. SHUTT, MANAGER.
C. M. SHERER, SECY.

Paris Beacon Drum Corps

PARIS, ILL.

EMMETT D. CRETORS,
DRUM MAJOR.

FRANK ALLISON,
DRUM SERGT.

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Stationery used by Harding as Director of Paris Musical Organizations.

resonance that people up-street throught a 30-piece or a 40-piece band was coming--when there were only 16 or 18 members. Chambers also composed "Hostraser's March" and "The Revelation"--each difficult. And would you believe it--Harding used a bit of "The Revelation" when the University Band swung into the traditional "I" formation to lead in the siging of "Illinois Loyalty" in the Memorial Stadium. Harding's musical preparation was both thorough and complete, the University Band profited immensely.

Music--His Life Work

Harding had determined to make music his career. The years from 1899 until 1902, when he came to campus, were filed with a myriad of band and orchestra engagements which yielded him a snug living. He filled engagements as far away as Fairbury, Ill., where he played in the fair band during the day and in a dance orchestra in the evening. At that time, there was no thought of fair or horse-show in the evening. When the curtain of dusk fell over the fair-ground, activity was transferred to "the opera house", where usually week-stand theatrical troupes played each evening, or to the dance hall. An orchestra was needed at either place. Harding filled some engagements as far distant from Paris as Logansport, Ind., and Columbus, Ohio. Frequently calls came to Harding not only for his own services, but for two or four other players to "fill in" at this fair or that fair, in this town or that town.

As a band leader, he led the band from the cornet. In those years, band directors usually played an instrument as well as leading the band. Harding could instantly change from the cornet to the piccolo, the latter instrument being convenient to use as a baton at monents when the piccolo had no part in the score, or when Harding's own piccolo part was not needed. He also transposed music from the cornet to the piccolo and frequently played the piccolo from cornet music.

Mentioning the Fairbury Fair, Harding recalls this engagement with some amusement, some pain. He had a sprained ankle which greatly interfered with his marching--for the Fair Band had to parade up-town at noon to whoop it up for the Fair. Harding, preceding this engagement, had been calling one evening upon the future Mrs. Harding. He stayed late--at least for that era. Leaving her home, he tripped upon the lawn, spraining an ankle. He could not return to her home to use the telephone to call a cab, for that would betray the the lateness of the hour. He hobbled along to the then Beardsley Hotel (now Tilden Hall) and caught a horse-drawn cab to his rooming-house. The ankle improved but still sore when he marched through the streets of Fairbury.

Harding as a youthful musician, found life easier than most of the young men of his period. In the years from 1898 to 1902 young men found jobs none too abundant. Clerking in stores was one opportunity. But there were long hours. A young man, in the summer, might work on a farm as "a hired hand". There were some opportunities to drive teams on construction work, or to drive horse-drawn delivery wagons, to mention a few of the jobs then available. Harding, as a musician, had his own job within his musical grasp. Musical engagements meant much evening work, much traveling on night trains, much nervous strain, but, at least, Harding did not have to clerk in stores or drive teams.

Terre Haute Offered Engagements

A neighboring city of Paris, Ill., Terre Haute offered many opportunities to this youthful, but successful, band and orchestra leader. Terre Haute was indeed proud of its Vandalia-Pennsylvania Band, manned, obviously by employes of the Vandalia, later the Pennsylvania, railroad. This band played for many public functions, such as weekly concerts in the park, and also participated in parades and celebrations when band music was appropriate.

Harding filled many engagements with this band. He played sometimes in theater orchestras in that city. He recalls one evening when Paul Dresser, who wrote "On the Banks of the Wabash", and who was born in Terre Haute, took part in a home-town minstrel show. Dresser was the brother of Theodore Drieser celebrated novelist, also born in Terre Haute, whom the late Carl Van Doren, recognized critic, maintained ranked easily near the top in American fiction. Drieser continued the German spelling of the name. Dresser used an Anglo-Saxon, perhaps an American, version. Harding recalls that Dresser, on this minstrel occasion, sang a new song entitled "Way Down In Indiana" or "Back Home in Indiana" or something Hoosieresque like that.

Harding regrets that he has few, if any, of the old-time theatrical programs of that period, as the orchestra entered by the stage door, hence did not always secure printed programs. They played by direction of their leader, or by "cues". There were also calls for Harding's services to furnish musicians and to play in dance orchestras in the Paris area. In fact, between the ages of 17 and 22, Harding was an independent musician, "on his own", financially, and maintaining his own "musical bureau", for at times, it amounted to a small booking agency. Engagements with bands and orchestras in Terre Haute brought numerous events of a social nature to Harding and his fellow musicians--as well as financial gains.

On one occasion, the Vandalia-Pennsylvania Band of Terre-Haute needed three "extras". They contacted Harding, who agreed to go, taking with him two other players. Usually, such trips between Paris and Terre Haute were made by train. But for this event, in the good old summer time, the three musicians decided to throw a party. They would treat their girls to a surrey ride between the two cities. Harding's girls was none other than Miss Margaret Rogers, his friend of Paris high school days, who later became Mrs. Austin Harding.

The boys hired a three-seated surrey, properly bedecked with fringe around the top, as was made famous a half-century later by the song in the comedy hit "Oklahoma", and a team from a Paris livery stable for $4 for the round-trip.

As it happened, the livery stable in Paris had only one three-seated surrey. It was, indeed, a vehicle of state. A trip in it was considered the thrill of the community. Harding took numerous treks over the countryside in this surrey, as for instance, when the Paris Concert Band, furnished a group of musicians, jammed into this three-seated surrey, for a trip to Chrisman, 15 miles north of Paris, to play for "The Chrisman Horse Show", an event of real importance in 1901.

But let us return to the 22 mile trip to Terre Haute. It was a long ride--albeit a pleasant one. The band engagement was a summer concert in a Terre Haute park. Arriving in that city, the boys "put up" their team for feed and rest in a livery stable. Then the sextet of lads and lassies caught a street car to the park for the musical engagement.

"Summer street cars" were then popular, with wide seats entirly across the cars. There were running-boards along each side, which the conductor used, always with hazard, to collect his five-cent fares and which passengers also used in boarding and leaving the cars. The car had actually started when the Paris group attempted to board it. Miss Rogers was barely upon the running board and might have fallen had not the gallant Harding, who had just swung on at the same critical split moment, seized her around the waist and held her tightly (and gladly) until she could gain better foothold and proper elilibrium upon the always precarious running-board of the bouncing street car. With automobiles now taking their frightful toll of life and limb, it is well to recall there were other means of being wafted into Eternity, or being injured, 50 years ago, by runaway horses, buggies, surries, street cars, other forms of transportation.

The return drive to Paris was late at night--one of those gorgeous summer nights enthroned in song and poetry. The trip from the park to down-town Terre Haute was again by street car. Eats were enjoyed--and really enjoyed. The team and surrey were reassembled for the homeward trek. Unfortunately, for Harding and his girl, Harding was nominated and elected to do the driving. They had to occupy the front seat. Spooning rippled merrily along on the two rear seats. Harding, the driver, gave his sole attention (?) to his team and to the passing blitz of other buggies and surries.

The Stage in Mid-America.
At the Turn of the Century

This period was the Roman holiday period of the stage show, or "the legit", in the small cities of the Central West. Every large city, and many smaller ones, had an opera-house. Many of these were called "The Grand Opera House" as in Terre Haute, Ind., or "Chatterton's Grand Opera House" in Bloomington, Ill. There was also "Shoaff's Opera House" Paris, Ill., "Heinley's Grand", later "The Fischer Theatre, Danville, Ill., and Powers Theatre, Decatur, Ill., the last named being on the present site of the Orlando Hotel in Decatur.

Famous actors and actresses toured the United States with troupes of 15 to 25 in personnel. Frequently, they used a special train, or more often, special cars and special Pullmans and a special baggage car for their scenery, which they carried, and for their multitudinous trunks. Some companies traveled upon what might be termed extravaganzae of trains, gaily bedecked with advertising and streamers outside the coaches--a custom no longer permitted. Many "show" companies carried their own orchestras, at least "the makings" of an orchestra. There were vacancies in such orchestras and "extras" or "local extras" were needed. There were small fees attached--with their thrills! Harding could fill in as an extra to a queen's taste. Harding filled numerous theatrical engagements, sitting before the footlights, or rather under them, not only in Paris and Terre Haute, but later, in Champaign-Urbana. Frequently, the orchestra pit was so low that its members could see little of the show, perhaps just enough to see under the paint or under the skirts.

The orchestra work of such troupes was attractive for local musicians, like Harding. It was also a challenge, as the music had to be played practically at sight. There was sometimes a rehearsal before 7:30 p.m. and some companies required this, but it had to be

brisk, from 6:45 to 7:30, because it was always advertised, "Doors open at 7:30, curtain at 8:15". The curtain always went up at 8:15, even though it might be 8:45. We have not gained everything, in the 1900's, in our barrage of movies, radio, television, other forms of modernistic entertainment. We have lost much--for we have lost, in both our smaller, and even in many of our larger cities, the legitimate show.

C. C. Burford, Urbana, Ill., and Guy McIlvain Smith, Danville, Ill., in their 1942 volume, "The History and Romance of Danville Junction, (Interstate, Printers, Danville, Ill) in their chapter, page 187 seq., entitled "The Show Troupes--The Actors and Actreses--Doubtless Gone Forever" presented an excellent review of the many troupes through our Central West which were seen in many fine productions in numerous opera houses. Burford and Smith were correct. The legitimate theatrical company, at least traveling in the Mid-West, seems "Gone Forever".

Military Experiences.

Service in the Boys Bridage and in the High School Cadets paved the way for other experiences of a more serious military nature. Harding served approximately three years in Company H, Fourth Regiment, Illinois National Guard. His company was never called for riot or strike duty.

"I was never under fire", recalls Harding.

In this respect--at least-Harding was like Abraham Lincoln, who spoke of his 90 days enlistment in the Black Hawk War of 1832 bringing him no opportunity of seeing blood drawn or even of seeing the enemy. Lincoln and Harding, or should we say, Harding and Lincoln, were thus alike in their military experiences, as neither was ever fired upon by the enemy.

Harding served as company bugler, battalion bugler and regimental bugler, or more properly speaking, musician. Much of the time during his three enlistments with his regiment at Camp Lincoln, Springfield, Ill., Harding was cornetist with Goodman's Band, Decatur, Ill., the official band of the Fourth Regiment. This band, under Robert Walter, was one of the best bands in Illinois. Mack Tanner was colonel of the Fourth Regiment, and Frank Dickson, regimental commissary sergeant. Harding (because of good luck, as he relates) won a marksmen's badge at 200-yard range. He did not receive it (gold-plated) until many years later from Adjutant-General Carlos Black, in a humorous ceremony in Springfield.

The P. & O. Band, Canton, Ill., was the official band of the Fifth Regiment, I. N. G. One summer, the Fourth and Fifth regiments camped together as a brigade, providing spirited competition between their respective (and excellent) bands. Harding enjoyed summer encampments in 1900,1901 and 1902. In fact, his third and last encampment preceded only a few weeks his registration in the University of Illinois.

Arriving on Campus, the youthful Harding directs the University Band.

--Abraham Lincoln and "Friend Harding".

Through the courtesy of the late Prof. Theodore C. Pease, head of the department of history, University of Illinois, the Paris, Ill., Beacon-News has learned that Abraham Lincoln was a reader of the Beacon in its early days and knew its founder--Jacob Harding--personally and addressed him as "Friend Harding". Jacob Harding was a great-uncle of Austin Harding.

PART FIVE

HARDING AND THE UNIVERSITY BAND IN THE EARLY 1900's

SOME BACKWARD GLANCES AT THE BAND IN THE 1880's, THE 1890's

THE UNIVERSITY BAND EXPANDS AND DEVELOPS

CHAPTER EIGHT

Choosing A Career
Engineering--At Length Music

Thus--the years over the turn of the century passed, pleasantly and profitably, for Austin Harding. He was doing things which he thoroughly enjoyed. He was busy amid interesting, and at times, exciting, personal experiences. Money came in steadily--never too much, but always sufficient for his needs, for he was an excellent musician and his talents were rewarded. Yet, there remained, in his mind, the yen to secure an engineering education at the University of Illinois.

So--burning his Paris and Terre Haute bridges behind him, Harding cut asunder his musical ties in his home area. In late September, 1902, he was off to the University of Illinois.

There was still a living to be made. Expenses had to be met. Harding immediately began his musical work on campus, not only because of his love for it, but because of its necessity. He became a member of the University Band, the University Orchestra. He played theater orchestras and dance bands in the University community and in surrounding towns, when his studies permitted-and even when they didn't. He played for dances in Mattoon, Tuscola, Arcola, Rantoul, Paxton, Farmer City, Monticello, Danville, Clinton, Decatur Bloomington, other towns, where music was needed and where a dollar might be turned to advantage. He played in theater orchestras in the Walker Opera House, Champaign, and in the Illinois Theater, Urbana--neither playhouse is now standing. He also played for many dances, weddings, banquets in the University community. Summers were devoted to musical engagements where they might be found--as at Sailor Springs, near Clay City, Ill., or in Denver, Colo.

What Harding might have achieved as a professional engineer, if he had devoted his life to that subject as he intended to do in 1902, is too weighty a problem for him or anyone else to determine. It is altogether probable, and fully possible, that he would have made as great a success as an engineer as Director of the University Bands and as a member of the faculty of the School of Music for 43 years. We know what his success has been as a lifelong musician and musical director--we can rest our case just there.

Harding's University of Illinois experiences are before us.

Harding Enters the University Band

As surely as the law of gravitation works, just as certainly did Austin Harding, in those autumn days of 1902, seek the University Band. It was, indeed, "The University Band." It was not the great Organization of several bands which Harding developed over four decades and more. It was usually designated, simply, "The Band." Yet, it was an excellent organization for its period. It contained the nucleus of the future Concert Band, the two Regimental Bands, the Football Marching Band in years to come. Included in its 1902 roster were some able musicians.

Professor Lawrence--The Director

Head of the School of Music, Professor Frederick Locke Lawrence added the directorship of the Band to his manifold duties. In those years, the position of band director in some colleges went a-begging. It was frequently an added chore for some faculty member, usually an instructor in the department, or perhaps school, of music. Sometimes, University or college authorities went farther afield and dumped the band into the lap of a rhetoric or a history instructor. In some cases, indeed, it was a question, who would do it? What poor fish could be found to whom the band could be handed - - or perhaps tossed? But Professor Lawrence carried the band assignment gladly and ably. He liked band instruments, band music, band musicians-all happy qualifications.

Following University routine, Harding took his "try-out" for the band under Professor Lawrence. Needless to say--he passed. Of course he was accepted--for he had been a band musician, a band leader, a band director, an orchestra member and an orchestra leader for several years.

Roster of the 1902-1903 Band

Solo B-flat Cornet.	Trombone	Baritone.
Carl Ginzel E. J. Piggott, Scott Ingle.	Ralph Drury, John J. Spriggs	Charles Mann, Fred C. Carriel.
First Cornet.	Tenors.	Double Bass horn
A. A. Harding, M. O. Gibson	J. W. Sussex, H. A. Ward, W. E. Reid.	Hugh Kirkpatrick

Second Cornet
A. A. Van Patten,
H. H. Robinson,

Third Cornet
H. W. Warner,
H. A. Dunbar

French Horn
C. S. Burggraf,

First Alto
John J. Richey

Second Alto
H. E. Boner

Third Alto
H. H. Morey

Solo B-flat clarient.
Roy W. Rutt,
A. M. Johnson.

First Clarinet,
Arthur Remick,
Olin Browder.

Second Clarinet
Henry Kreisinger

Third and Fourth Clarinets.
E. L. Yocum,
E. C. Woodin.

Piccolo
J. M. Powers
Lee A. Ginzel

Tuba
Lawrence T. Allen

String Bass,
W. Arthur Clark.

Snare Drum
Rex Wells

Bass Drum,
C. J. Fletcher

Drum Major
Dwight Parrish

A Youthful Harding
Sailor Springs Orchestra, Early 1900's. Sailor Springs, Clay County, Ill.

Harding, with cornet in lap, at extreme right of picture. In Center, with bass violin, is Arthur Clark '05, now a physician in Los Angles, Calif. Dr. John Shore, practicing physician at Sailor Springs, is third from left in violin section. At his right is his brother, now of Washington, D. C., formerly assistant to the Chief of the Bureau of Mines, now retired. Dr. John Shore, at age 72, still practices medicine at Sailor Springs. His father, also a rural physician, practiced until he was 80.

Photograph--Courtesy, Dr. John Shore, Sailor Springs, Ill.

Personnel of the 1902-1903 Band

Carl Ginzel, soon to become a warm friend of Harding was President of the band; Arthur Clark, Secretary; Ralph Drury, Business Manager; and A. M. Johnson, Treasurer.

Harding was assigned third chair in the cornet section, being outranked, in class seniority, by Carl Ginzel and E. J. Piggott.

There was another Ginzel in the Band--Lee Ginzel, a brother of Carl, a piccolo player. There had been an older brother, Rollin Ginzel, a clarient player, an exceptionally talented musician. The Ginzels came from Trenton, Ill. Rollin Ginzel was one of the finest gentlemen, as well as one of the best musicians who ever graced the Illinois campus. He was delightfully modest. He would occupy the third or the sixth chair, as cheerfully as the first, always rendering the most finished musical service.

"He combined, in a rare degree, extreme modesty with entire capability", said Harding.

Rollin Ginzel, an architect, lived many years at Lincoln, Ill., where he died in January, 1933. Harding attended his funeral.

Volumes could be written on the personnel of the Bands through the years from 1902 through 1948. Many excellent musicians were associated with Harding either as fellow students, from 1902 to 1905, or as his own students and Band members, from 1905 to 1948, while Harding was advancing to the position of Professor of Music--the FIRST time on any American campus that a band director ever attained a full profesorship of music. A FIRST in the galaxy of Illinois FIRSTS.

Arthur Clark was one of the fine, manly, capable students of his generation on the Illinois campus. He was a pre-medical student and became a physician, locating in Los Angeles. He was an intimate friend of Harding during their student years. They were participants in summer orchestra assignments at Sailor Springs, Ill.[1] where they roomed together, and uncovered a handy dollar for their University expense budget. Clark had an older brother, Thomas A. Clark, who was another "T. A. Clark" on campus. There was sometimes confusion between his name and that of Dean Thomas Arkle Clark. T. A. Clark, the student, had been a member of the clarinent section in the Band the year before Harding entered, and was again in the Band in 1903-04. Student T. A. Clark entered professional

(1) Many years later, Mr. and Mrs. Harding, on a motor trip, detoured to the site of Sailor Springs summer resort, then abandoned and revisited the local of Harding's summer musical experiences during his student years.

military career in the United States Army, rose to the rank of colonel, is now retired. He and Dr. Arthur Clark, driving through the Univer- community, called on Harding in 1946.

Olin Browder has resided in Urbana since his liberal arts graduation in 1904. He re-entered the University, studying law, and located immediately for practice in Urbana. He has served as corporation counsel, mayor and postmaster and has been a prominent civic and church leader. Browder has retained his interest in the University Band, having been an active member for six years. For several years, he "sat-in" with the Band as a member of the clarinet section. He played in Harding's First Anniversary Concert, and played "Illinois Loyalty" from the manuscript. He participated "for old times sake" in Harding's Farewell Anniversary Concerts, March 16-17, 1948, when Harding introduced him as one of the beloved old-timers of the Band.

OLIN BROWDER

In February, 1949, Harding was consulting Browder as his attorney in Browder's law office in Urbana. Harding overstayed his time at a parking meter - - the law caught up with him - - and there was a ticket on his car. He reported at police headquarters and paid his fine - - ten cents.

"By rights", declared the aroused Harding, "Browder should have paid that fine, for, after all, I was his client".

Browder became a member of the Band in 1900, two years before before Harding entered the University. Browder recalls that Harding was a quiet, but diligent, new member of the Band, playing in the cornet section. He attracted no especial attention until the Band, in practice, attempted to play Sousa's "The Stars and Stripes Forever", when Harding, laying aside his cornet, flashed a piccolo from his pocket and dashed through the stirring Piccolo Obligato "like $700". With this brilliant introduction, Harding had "arrived". He was greeted with a round of applause and was proclaimed a great man by his fellow Bandsmen. Harding carried a piccolo in his uniform pocket for years as a regular item in his personal equipment.

The Gym Annex
"The Armory" in Early 1900's

Erected in 1892. "Illinois Loyalty" was played in public here for the first time in 1906. This building, a landmark on the Illinois campus, stills stands, as sturdy as ever. It has been used, through the decades, as Armory, Gymnasium, Dance Hall, Housing Facilities, many other purposes. It was first used for the funeral of Hon. Milton W. Mathews, state senator, Urbana editor and attorney, who secured the appropriation for the building. It was only partially finished when the funeral was held in May, 1892, with mud so deep that four horses dragged the hearse through Urbana streets. Mathews Avenue, east of the main campus, was named for Milton W. Mathews, an early devoted friend of the University. Governor Joseph W. Fifer and a group of state officials came on a special train from Springfield for the rites. Mrs. Mae Nicholaus, 909 West California Avenue, Urbana, loyal Illina of the 1890's, is a daughter of the late Mr. Mathews. The late Clyde ("Click") Mathews, member of George Huff's baseball team in the early 1900's was a son. The Mathews home in Urbana was located at 601 West Elm Street, just north of the First Presbyterian church, where Mrs. Nicholaus and Clyde Mathews were born. Note--Mathews Avenue is spelled with only one "t", unlike the usual spelling of the name.

Browder also recalls Harding's First Anniversary Concert in the old Gym Annex when "Illinois Loyalty" was played for the first time, from manuscript. An usher approached Harding with a huge embellishment of roses. Harding received them graciously and bowed to the audience, but found no place to lay them. No vacant chair was convenient. Harding bowed again. Then, something had to be done. He handed the roses to Browder and Mowder in the lead clarinet section. These two Bandsmen played the remainder of the pro-

gram with the lovely wealth of roses atop their knees. Browder vividly recalls the first Band practice with "Illinois Loyalty". There was some difficulty in dovetailing the yell into the song. But, with practice and with patience, the yell became a vital and cherished part of this famous bleacher song.

Lawrence T. Allen, who served as student leader of the Band during the second semester of his senior year, was always called "Fat" Allen, obviously for the heavy tonnage of adipose tissue which he carried. Sometimes "Fat" was spelled "Phat"--but it was all the same. Like Browder, Allen studied law, at the University of Illinois and the University of Chicago and became a lawyer in Danville, Ill. There, he rapidly gained political prestige enough to be elected county judge of Vermilion county at the age of approximately 26. He was said to have been one of the youngest county judges, if not the youngest county judge, at that time in the United States. He was a native son of Hoopeston, Ill., but lived his active life in Danville, Ill. He was a member of Sigma Chi fraternity and was especially prominent in campus activities and politics. He was a member of the Men's Glee and Mandolin Club and of the old-time University Quartet. He married Bess Trevett, prominent in University social life and a member of Kappa Alpha Theta Sorority, She was the younger daughter of the late Captain John R. Trevett, patriarchial Champaign business man, vice-president of the Trevett-Mattis Banking Company, Champaign, and at one time a University trustee. Mrs. Bess Trevett Allen died February 2, 1950, Lawrence T. Allen, May 24, 1950, both in Danville, Ill.

Scott Ingle, an excellent cornetist, also came from Hoopeston, likewise John N. ("Jack") Allen, a member of the Band before Harding came to campus. Ingle, who came to the University primarily to play baseball under the name of Engle, played in the Band as Ingle, joined Sigma Chi as Ingle. Jack Allen was also a member of Sigma Chi.

Earl L. Yocum came from Galva, Ill., where his father and grandfather had been bankers for many years. He was known as "Yuk". He resided continually in Galva, succeeding to the bank presidency as the third generation, the bank being L. M. Yocum & Co., and old-time private bank or "privateer". Yocum was an early member of Sigma Alpha Epsilon fraternity. He was central figure in a kidnapping case in 1936 when he was captured by bandits in the yard of his Galva home and was spirited away and confined for several days in a lonely cabin in the timber along the Illinois River. He was held for a ransom which was fortunately not paid--and was restored,

unharmed, to his home. Burford, while on an historical trip through the Galva-Kewanee area of Illinois, called on "Yuk" in his Galva home and noted the profusion of books in the beautiful house. Yocum remained a reader and student throughout life. He died in 1943 at the age of 62.

Dwight A. Parrish, drum major, came from Independence Kansas , and was also a member of Sigma Alpha Epsilon fraternity.

John J. Richey graduated in civil engineering from Illinois and served as instructor in this subject on campus, with Harding enrolled in one of his classes. Richey married Mary Ficklin, Charleston, whose grandfather served in Congress with Abraham Lincoln. Richey later served many years as a member of the "C.E." faculty of Texas Agricultural and Mechanical College (Texas A. & M.) at College Station, Texas.

Charles Mann '04, was a son of Frank I. Mann, Gilman, Ill. an early graduate of the Illinois College of Agriculture. The father had played cornet in the University Band and had led the Band from the cornet., back in the 1880's. The elder Mr. Mann was presented the Distinguished Alumnus Medal by the University Band, in recognition of his pioneer band services. The Mann farm, just east of Gilman, on U. S. Routes 45 and 24, was a showplace in fertility of soil, although not in buildings and landscape. Frank I. Mann was one of the pioneer disciples of University agricultural technique and farm management at a time when many farmers were openly laughing at what they called "book-farming", or more likely, "book-farmin". Mr. Mann was among the first actual dirt farmers to practice modern and approved agricultural methods. For years, he attended agricultural "short courses" and meetings on the Illinois campus. Many tours of this farm were made by faculty members of the Illinois college of agriculture, presenting practical instruction to students.

--What was Harding's own idealization of a University Band. Let his own words describe it:--

"The Band should reflect the dignity of the University and should play a symphonic quality of music--play it as well as a symphony orchestra"---A.A. Harding.

UNIVERSITY OF ILLINOIS BAND, 1885

This picture may not be too good--but it is the best which we can find--and after all, 1885 is ancient history in the annals of the University. This picture was taken at the northeast corner of present-day Harker Hall, the old-time Chemistry Building. In fact, the 1885 Band is facing the location of the beautiful Illini Union Building to-day--perhaps, even forecasting the erection of that structure. Could a more appropriate setting have been chosen? Band members were then sans uniforms.

Harding's First Office as Director of Bands. In University Hall. Harding, true to his ideals, gave this room a tinge of musical background and office management technique.

CHAPTER NINE

Old-Time Bands of the 1880's the 1890's.

It is impossible to devote well-merited attention to many of the fine bandsmen who preceded Harding on the Illinois campus - for our story is Harding.

About 1890, Charles A. Kiler, George Huff and Glenn Hobbs, held positions in the Band. Kiler played alto horn. He is a retired business man of Champaign. He has rendered long and worthy service to the University, its alumni association, Sigma Chi fraternity, Champaign-Urbana, and the State of Illinois. He was born in Urbana and has always lived in Champaign-Urbana.

Huff, long-time Director of Athletics at Illinois, played bass drum. He was not a musician. He did not read music and played the drum entirly by ear. The snare drummer, sitting beside him, coached him. The snare drummer, a good musician, kept his foot atop Huff's foot and patted Huff's foot when it was time for Huff to beat his big drum.

Hobbs later received his doctorate, with physics major, from the University of Chicago and taught in the physics department there for many years. He served as president of the Illinois Alumni Association in the 1930's when the offices were in the old "Illini Union Building", now Illini Hall, and before their removal to the new "Illini Union Building".

R. W. Sharp, major in biology, became a teacher after his graduation in 1894 and taught in the Farmer City, Ill., high school where Burford, as a boy, knew him.

Harding's Old-Time Clippings.

Harding preserves a wealth of clippings and pictures of old-time University events and University Bands in the 1880's and the 1890's, among them, the following:-

June 6, 1872--Presentation of Certificate to graduates of Illinois Industrial University. The University Band furnished music for the first time--Illinois Alumni News.

From "Catalog", Illinois Industrial University, 1875-1876--I. I. U. Cornet Band. Meets Monday and Thursday nights in Band Room, 12 instruments. J. A. McLane, Leader.

From "Catalog", Illinois Industrial University, 1893-1894--University Cornet Band Meets Tuesday and Friday evenings, 15 instruments. Lewis C. Roberts, Leader.

THE UNIVERSITY BAND IN 1893

This picture may not be too clear, but 1893 is a date in mediaevel history, as far as the University of Illinois is concerned. Band uniforms were worn by 1893. Note the bass drum, with the snare drum riding atop. The big drum announced "Military Band", with "UI", in the University Monogram--a favorite University insignia for many years--amidships. Below is "Champaign, Ill". At that time, "Champaign, Ill", was almost the official name for "The University of Illinois". Few identifications can be made in this picture--the readers will, of course, locate others. Charles Elder, in front of the Band, behind the bass drum, was director. Glenn Hobbs, then an alumnus, was on campus for a visit. He donned his uniform and augmented the Band personnel. At his right is R. W. Sharp. Also, in this picture are Herbert B. Roe, first cornet, retired druggist, Paris, Ill., and the late Louie Henry Smith, for many years, member of the faculty, department of agronomy, University of Illinois.

From University of Illinois Directory, Edition of 1916, Page XXV of Historical Sketch--First Annual Concert of the Illinois Military Band was given in February, 1892.

Hobbs' Reminiscenses of Early Bands.

By Glenn Hobbs '91

"The University Band from 1887 to 1892 was composed of poorly trained players, most of whom came to the campus with the usual country town band experience. During the five years I played, we never had more than 25 members, losing some each year by graduation, securing others from incoming freshmen. Recruiting was desperate. The limited student body was canvassed thoroughly with the final clinching argument, "You will get out of military drill if you join the Band".

"I roomed in the house at the corner of Green and Wright streets (where the Co-op Store now stands). One day a roomer in the house brought home an old rotary valve E-flat cornet which he had bought in a second-hand store. I was the only one who could play it, my father having taught me to play on his old E-flat and having bought me a fair cornet which I did not bring to campus. I was displaying my virtuosity to the boys and incidentally blasting the air in our vicinity. There came a knock on the door. It was Will Sandford '92, who wanted to know who was playing that cornet and why wasn't he in the band? I told him I did not esteem my playing enough to bring my instrument with me. He prevailed upon me to send for it. I was soon a member of the Band.

"It used to worry us that we could not get more men in the Band, but, in later years, I checked on the percentage and found that usually, about six per cent of the student body could be counted upon as band candidates. We had 400 students on campus in my generation, and six per cent was 24. Later, Harding drew from many thousands and could, of course, be more "choosey" as to quality. But there was a vast difference in the training Harding's players had had in their home towns or received under his thorough guidance after they became members of the Band. High school bands have been organized in these later years, not only through Harding's own personal efforts and splendid influence off-campus, but also encouraged by the high school band contests which he organized and perpetuated.

"Phil Steele '89 was leader when I joined the band. He continued until his graduation. Will Sandford '92 succeeded him. The members, for the first time, were uniformed in somber gray cadet uniforms with

Two Band Members in 1890.

Glenn Hobbs '91, Solo B-flat Clarinet, left William E. Sandford '92, Baritone Horn, right.
Picture--Courtesy, Glenn M. Hobbs, 2327 East 70th St., Chicago 49.

sleeve decorations and white stripes down the trousers. Sandford was an excellent euphonium player and an inspiring leader. He and I often played duets. We played for the Philomathean and the Adelphic literary societies on the Friday evening programs. The band had few opportunities to play, except for chapel and for military parade formations. Considering our scanty personnel, I believe we acquited ourselves well.

"I succeeded Sandford as leader, but my tenure was brief, less than a year, as I graduated. Charles Elder '94, cornetist and a good musician, was next. In his period, the Band numbered 35 to 40 members. They made the trip to Chicago to play at the World's Columbian Exposition in the summer of 1893. The nation, and especially the the Central West, was dazzled and staggered by the beauty, the brilliance and the magnificence of this fair. It was a real event for the University of Illinois Band to be recognized and to play at this exposition. They played in the Illinois Building on the fair-grounds. With returning members, alumni and new recruits, we numbered about 60 for this great treat--playing at "The World's Fair".

"My band experiences at the University of Chicago were interesting. My introduction came through Dr. William Rainey Harper, the great first President of the University, one of the all-time dynamic leaders in American education. He was an old-time cornet player. The story passed that as a brilliant youth--he secured his doctorate at the age of 18--he was very fond of band work and wanted to go with Sells Brothers' Circus as leader of their band. Harper's father "put his foot down"--that was the way fathers did in those years, simply assumed command of the situation--on such a suggestion. The father thereby made possible a wonderful University executive instead of an inferior circus band leader.

"Dr. Harper 'spotted' me in the Sunday-school orchestra of the Hyde Park Baptist church, which he attended. I went to his home and played duets with him, accompanied at the piano by Mrs. Goff, wife of the minister. Naturally, Harper insisted he play the lead part, although, frankly, I could outdo him as a musician, but that was all right with me. When the new University 'settled' its program sufficiently, approximately 1896, he thought a band would be desirable and asked me to organize it. This I did--with the inevitable 25 or 30 members--just like the old days at Illinois. But we assembled a fairly decent band to play at 'convocations' which at the University of Chicago were held four times a year. There were many other occasions when our band services were in demand. Finally, I had to resign as band director in 1901 as my duties in the Physics

Department became heavy and gave me scant time for band rehearsals and organization work."

(Author's Note--Hobbs was a member of the group of alumni of the early 1890's known as "The Low Nineties" who met many summers for golf and fellowship at a Chicago area country club or at the Champaign Country Club. Hobbs served as secretary of the group. This group included Charles A. Kiler, Newton M. Harris, Lott R. Herrick, George Carr, Robert Carr, many other "stalwarts" of those years).

Earlier Band Alumni Presented Distinguished Service Awards

Besides Frank I. Mann, several other older members of the Band, including Charles A. Kiler and George Huff each received, in later years, the Band Distinguished Alumni Award. Also honored was Henry M. Dunlap, E-flat cornet player and student leader of the Band in the 1880's. He served as state senator in the Illinois General Assembly for many years, where he "fathered" University appropriations, thereby making a vast contribution to the the campus in securing increased amounts when they were acutely needed. Dunlap's services to the University were so great that he was awarded a life-pass to all games on Illinois Field and in the Illinois Memorial Stadium.

Senator Dunlap's manorial home, near Savoy, three miles south of the campus, has been known as "Old Orchard Farm" for many years. There, he lived the life of an honored country squire, specializing in horticulture and especially in apple orchards. He died January 8, 1938. His lovely house in now the home of the P. F. Tomaras family, much interested in University musical life.

Likewise honored was Lloyd Morey. He was not a member of the Band, but played the organ with the Band, being an accomplished musician. He holds a Bachelor of Music degree and a Bachelor of Arts degree from the University also is a Certified Public Accountant (Illinois). He serves as Comptroller of the University and as Professor of Accountancy. Also honored with a Band Alumnus Medal was Harvey Sconce, alto horn, who lived for many years on his large estate near Sidell, Ill.

CHAPTER TEN

THE BAND IN 1903-1904

How many alumni recall "Room 410" on the third floor of old University Hall--razed in 1938? This floor was, in reality, the fourth floor, because the full-height basement was practically a floor.

Room 410 was large and spacious. It seemed a vast domain to freshman eyes. It served as a central assembly for many larger campus groups. The Y.M.C.A. held its Sunday morning meetings there in 1901. It was much more compact that the oversize and much-extended "Chapel" on the first main floor of "Old Uni". A word about the full-height basement floor of University Hall. The former University Preparatory School was established in that basement. Its students were known as "Cellar-Rats", very often "Preps". Some students who "prepped" in the basement carried the nickname of "Prep", notably "Prep" Henry, '04, a prominent man about campus and a member of Phi Gamma Delta, Tau Beta Pi, other campus organizations. He served for many years as vice-president of the engineering and scientific printing house of McGraw-Hill Publishing Company, Inc., 330 West 42nd st., New York 18. He is now retired.

Some University classes were held in the basement. Harding studied calculus under E. W. Ponzer in the northeast corner of the basement. Later, the band office and the School of Music occupied the entire southeast wing of the basement. The Band Office used Room 217, University Hall, opening into the Chapel, where the Band rehearsed until it was moved to the World War I military office which was remodeled for "The Military Bands Dept.", as was said. But, in 1902, the Band practiced, with instruments strewn about, in old Room 410. Practice was uniformly held in the late afternoon, in order not to disturb scholarly minds in University Hall. In Room 410, Lawrence drilled and directed the Band--and did an exceptionally good assignment with it. There, Harding enjoyed his first band practice on campus and his initial band contacts at Illinois--albeit he was a veteran in both band musicianship and in band leadership.

Harding participated in "The Spring Concert" in April, 1903, which was his first annual concert as a student. It was presented in "The Armory", later to be known as "The Gym Annex". It was

gymnasium, drill-hall, auditorium, dance hall, concert hall, what else, in the wee years of the 1900's? It is now relegated to a more lowly, but highly commendable purpose as a student housing center in these highly-populated student days of 1951.

The Band--in 1903-1904.

The 1905 Illio, published in the spring of 1904, listed Professor Lawrence, Director of the Band; F. M. Powers, president; A. T. Remick, secretary; Lawrence T. Allen, manager; and W. N. McDonald, drum major. Carl Ginzel played solo and first chair cornet, with "A. A. Harding" at his side.

The Band Roster in 1903-1904 was as follows:

Solo Cornet. Carl Ginzel A. A. Harding.	Piccolo F. M. Powers Lee Ginzel	Baritone, C. J. Mann V. E. Warner.
First Cornet M. O. Gibson A. A. Van Patten	Oboe Joseph McCoy	Tuba J. G. Miller
Second Cornet H. W. Warner M. W. Childs	Bassoon G. L. Beveridge	Double B-flat bass Lawrence T. Allen
Third Cornet Arthur Remick, E. L. Murphy.	First Trombone C. I. Burggraf, J. Reno	String Bass, Arthur Clark
Solo Clarinet Arthur Remick, Olin Browder	Second Trombone T. T. Williams C. E. Hoff	Snare Drum Rex Wells
First Clarinet E. L. Yocum H. Kreisinger, Thomas A. Clark	Tenor, W. E. Reed.	Bass Drum F. M. Welch.
Second Clarinet Earl Woodin, L. W. Wise, A. Gore	Second Alto O. Weimer	Saxophone H. B. Ward.
Third Clarinet E. B. Church, F. L. Perlee	Third Alto H. E. Boner	Fourth Alto H. H. Morey

UNIVERSITY HALL

Erected in early 1870's--the corner stone carried the date as "A.D. 1871"--razed in 1938. Harding had his first Band office in this building. The Band rehearsed in Room 410, when Harding was a student, in "The Chapel", when Harding began leading. This building was so intertwined into the memories of untold thousands of Illini that comment in this volume upon this lovely and loveable old structure will be superfluous. We will leave it to your memories.

Notes on the 1903-1904 Band.

Much of the comment upon the 1902-1903 Band, which was extended, will serve for the 1903-1904 roster, as there was a continuing membership in the Band for these years.

H. H. Morey, alto horn, studied law and located in Decatur, Ill. where he became a prominent attorney. He was not related to Lloyd Morey, University Comptroller. Burford chatted with H. H. Morey, in recent years, in a Decatur hotel.

Rex Wells was the son of Professor Newton A. Wells, head of the Department of Art and Design, one of the founders of art study on campus, now reaching impressive dimensions. Earl Woodin came from St. Joseph, Ill. L. W. Wise, from Cerro Gordo, Ill., studied agriculture,later served many years as farm adviser, Iroquois county, Watseka, Ill. (Deceased November 2, 1950)

The Spring Concert in 1904 was the second for Harding as a student. This was to flower, through the next 45 years, into the notable and outstanding "Anniversary Concerts" to be directed by Harding from the spring of 1906 through the spring of 1948--a total of 43 Anniversary Concerts. These concerts--suffice it to say, at this point, became permanent and cherished highlights on the musical calendar of the Illinois campus.

The Old-Time Baseball Band

Those were great days, in the early 1900's, on old Illinois Field, when baseball was King of Sports on the Illinois campus. Baseball was the game de luxe and par excellance in the early 1900's. Football was almost a minor sport in comparison with baseball in the glorious days of George Huff and his stupendous baseball teams.

The old-time baseball games--the street car Band parades--the springtime melody and "bally-hoo"--you remember them, of course, all ye Illini? In Harding's student years and in his early period as Director, the baseball games, preceded by the extravaganza of the pickup Baseball Band riding the open street cars and pepping it up for an impending game on Illinois Field, provided the highwater athletic event of the year.

A gala processional, riding on summer street cars, was a publicity stunt which was, without question, one of the most colorful and picturesque sidelights upon both athletic and musical background on the Illinois campus. Band members boarded an open street car--Harding called it "a side muzze-loader"--for a circuit through down-town Champaign, a return dash through the campus, and then

to down-town Urbana. Stirring marches and popular songs were played to further arouse the already white heat interest in baseball, with the result that mammoth crowds swarmed to Illinois Field. Many Illinois graduates of the first two decades of the 1900's can close their eyes at this split-second and recall grand baseball games and and stirring band music on Illinois Field.

As the size of the band increased, it was necessary to add a second car, a trailer, which was not a motor car. The lead instruments, including cornets, clarinets and piccolos, were seated at the front of the first summer car, (the motor car) with the bass and snare drums at the rear of this car. The second car, without benefit of motor or power of locomotion of its own, tagged along behind the lead car. This trailer carried the "oom-pah" section of the band, including the altos, baritones, bass horns and trombones. With the clatter and the bang of the two interlocked street cars, and with the drums between, the lead musicians could not hear the oom-pah section in the second car, nor could the oom-pah brigade hear their superiors in the first car, but each section depended upon the drums to keep them together.

The turn-around in down-town Champaign was easy enough. There was a double Y at the intersection of Main, Neil and Church streets. The double-car affair ran up Main street, around the curve to Church street, then backed up on another curve into Neil street, and then, presto, used a third curve to resume its outward movement. Later, a track was laid south in Neil street from Main street to University Avenue, which permitted the Band parade, a la street-cars, to make a complete Loop in the Champaign business area.

But in down-town Urbana, in front of the Champaign county courthouse, there was only a straight track, with an equally straight sidetrack beside it. The trailer had to be switched around by another motor car, with considerable delay, attended by high gleé on the part of the members of the band. It must be borne in mind that not all of the good times enjoyed by youth have been made possible with the advent and general use of the automobile. When "Clang, Clang, Went the Trolley" was the popular song of street car transportation, there was a measure of fun, as well.

On one occasion, Tom Merritt, an official of the street car company, adjusted the two cars all right, but he wrecked the concert. The Band was playing a march. Merritt uncoupled the trailer and took it down the street a block, with the oom-pahs in full blast. Then he switched it to the other track and let it stand until he did the same with the lead car, finally getting it in front. The Band was

divided, the melody section playing at one end of the block, the oop-pahs at the other. While the two cars were passing each other, some of our Band members declared the other crowd was none other than the Northwestern Band down from Evanston to pep it up for the Purple team and had steathily hired another street car to arouse interest in their team. A campus story which Harding does not recall, but which Burford remembers, is that the motor-car returned to campus leaving the oom-pahs sitting in their forlorn trailer on the sidetrack in Urbana. This may not have happened, but it reflects campus yarns of that period.

There was a clarinet player --and a good one-- in the lead car on these parades, by the name of Stempel. He was a wizard in imitation, especially of dogs. It was Stempel's delight, as the street-car parade was swinging down Main Street, Champaign to imitate, to perfection, the wail of a cur being ground into sausage beneath the wheels of the double street car emsemble. Stempel put over this trick so well that often people on the sidewalks, and especially tender-hearted "ladies" of the era, were vigorous in their demands that somebody or other, and that right now, do something for the luckless hound.

The Illinois Band made its contributions to baseball games as well as to football. There could never be the major formations in baseball as in football, when the Bands paraded the gridiron and took over between halves. The Band had its reserved sections on the bleachers on Illinois Field. The bass drum, especially, could be depended upon to pound out its approval of Jake Stahl's home run or a nifty catch by Jimmie Cook far out in the field. Such classy playing meant outs for opponents and a return to bat for the Illini.

The Band frequently played a stirring dash of something, perhaps "A Hot Time in the Old Town To-Night", at such breath-taking moments. Above all, the Band did its bit at the usual seventh inning "stretch". It aided, mightily, in the excitement of baseball in those delightful May days on Illinois Field.

When Harding first played in the baseball band, it was seated on the east bleachers on Illinois Field. Later, the Band was placed on the west bleachers to provide better playing light, as the members did not have to face the sun. The baseball band was never seated directly behind the catcher. On both the east side and the west side, there was no netting, and sometimes foul balls rained down upon the Band. Fouls were caught by Band members. Some bandsmen were struck by fouls, but there were never serious injuries.

CHAPTER ELEVEN

HARDING--A CHARTER MEMBER OF PHI KAPPA PSI FRATERNITY, UNIVERSITY OF ILLINOIS

Illinois Delta chapter of Phi Kappa Psi fraternity was established at the University of Illinois in 1904. Harding, a junior, was a charter member, also a member of the organizing group.

The leading part in the establishment of the new chapter was taken by Dan G. Swannell, Champaign business man, a partner with his father in the old-time drug store of H. Swannell & Son, a landmark in the down-town area of Champaign. This business dated from 1860, with the Swannell Building, at No.1 Main Street, erected in 1865. This structure was razed in 1950 for a new building by the W. T. Grant Company. There had been a drug store on that corner from 1865 to 1950, or 85 years.

Swannell, the Nestor of the Illinois chapter, was an alumnus member of Phi Kappa Psi at the University of Michigan. He was assisted by Henry W. Berks, prominent Masonic leader and a vice-president of the Trevett-Mattis Banking Company, Champaign, and by John W. Webster, secretary of the Fidelity Investment and Building Association, Danville, Ill., a Phi Psi alumnus of DePauw University, Greencastle, Ind.

The University of Illinois in 1904 was growing rapidly in number of students. There was room for more fraternities, perhaps old in history and traditions, but new to the Illinois campus. This need was recognized. Members of national "old-line" fraternities not represented at Illinois set about organizing chapters of their own cherished group. This movement led to a local chapter of Phi Kappa Psi. President Edmund Janes James, who assumed his duties in the fall of 1904, was a Phi Psi, much interested in the new chapter.

Harding had been invited previously to join certain of the fraternities represented by chapters on the Illinois campus between 1902 and 1904. But there were difficulties in the way. Funds were never in abundant supply with Harding. His time was not his own. He was busy week-ends with musical engagements when fraternities were enjoying dances, dinners and other festivities, hence could have attended many social events. Harding was attracted to Phi Kappa Psi because several of his Paris friends were members of its chapters at Washington and Jefferson College, DePauw University and other in-

stitutions. This influence was the deciding factor in his choice of Phi Kappa Psi.

Many Prominent Names.

The chapter at Illinois was immediately successful. Its membership included many names which became prominent, and even memorable, in campus history.

One of the leading members in the 1906-1907 roster was Clarence F. ("Dab") Williams, who October 15, 1910, became co-sponsor with W. Elmer Ekblaw (a member of Acacia fraternity) of the first Homecoming not only at Illinois, but in the United States. They established what might be termed a new and more abundant era in alumni participation in the life of Alma Mater. Williams and Ekblaw had noted, of course, that alums cherished, after all, but scanty interest in the University. A few alumni returned at commencement, at which time student activities were closed and the campus practically deserted. They asked:-

"Why not have the alumni return in the fall, when the campus is agog with the life of Young America, when the University is bubbling over with stirring events and when a major football game will serve as a focal point for both alumni and student attention".

Williams and Ekblaw received University authorization to try out their idea, which proved successful beyond all anticipation. The University of Chicago football team, then all-powerful under Coach Amos Alonzo Stagg, was defeated by Illinois by the Breath-taking score of 3-0, and that by a kick from the field by Otto Seiler. Homecoming at Illinois was definitely established as an outstanding campus event. Immediately, it set the pattern for similiar Homecomings at scores and hundreds of educational institutions, down to the smaller high schools. How many great events, how many "FIRSTS" have been originated at the University of Illinois!

Clarence Williams has retained his fraternity interests and loyalty and, in 1951, continues to serve Phi Kappa Psi as national secretary, with offices at 1940 East Sixth street, Cleveland 14, Ohio. Howard C. Williams, also an Illinois Delta member, served the fraternity as national president.

W. Elmer Ekblaw was one of the prominent students and alumni of all time at Illinois. He was born near Rantoul, Ill., 15 miles north of the campus, in 1882. He majored in geology, with a B.S. from Illinois in 1910. He achieved national scientific distinction as geologist and botanist of the Crocker Land Arctic Expedition, 1913-1917. He served many years as Professor of Geography, Clark Uni-

versity, Worcester, Mass. He died June 5, 1949. His body was returned to Urbana and interred at Rantoul. Burford, who had known Ekblaw intimately over the years, called at the mortuary in Urbana when "Ek" was lying in state. Burford was chagrined that no recognition, beyond the conventional funeral, was afforded W. Elmer Ekblaw, who gave to Illinois, with Williams, so much--Homecoming.

Harding--As a Chapter Member.

As a student, Harding was a roommate of his fraternity brother, DeLoss Funk, Shirley, Ill. Funk was a son of LaFayette Funk, large-scale farmer and stock-raiser on the vast Funk farms a few miles southwest of Bloomington, Ill., where Isaac Funk, founder of the family in McLean county, Ill., settled as early as 1824, living in a typical log-cabin and acquiring tracts of virgin land embracing from 25,000 to 27,000 acres. LaFayette Funk was one of the eight sons of Isaac and Cassandra Sharp Funk, all of whom remained in Bloomington or in McLean county throughout their lives, occupying many positions of prominence. Some of their descendents live in McLean county to-day.

LaFayette Funk served in the Illinois General Assembly, as had his father and several of his brothers. He was much interested in the stirring history of Illinois as his father settled here before the Indians had been finally removed from the state. The LaFayette Funk family occupied a manorial estate southwest of Bloomington, where Harding frequently visited with DeLoss Funk. On one occasion, Harding spent a week at the Funk home, which had verandas around at least two sides of the spacious house. Harding and DeLoss slept on the porches on the fine summer nights and rode over the countryside in the daytime. Harding took band instruments with him and played for the delight of the Funk family.

On campus, DeLoss Funk served as Regimental Chauffeur. As a student, he had the honor of driving an automobile, or rather "a horseless carriage", conveying President James, Major-General Nelson K. Miles, guest of honor on Military Day, who represented the United States Army as the University cadets passed in review, and the well remembered Major Edmond G. Fechet. Funk brought his own horseless carriage with him to the campus. Harding daubed Funk as "Barney" in honor of Barney Oldfield, one of the pioneer racing automobile drivers in America. The nickname stuck--Harding still calls DeLoss Funk, "Barney" Funk.

Other Phi Psi Members.

John R. Fornof, in 1951 a Streator, Ill., newspaper publisher, who served in 1948 as president of the Board of Trustees, University of Illinois, was a member of the Illinois Delta chapter in its formative days. He married Helen Honeywell, Hoopeston, Ill., also an Illinois graduate.

Other chapter members, during Harding's student days, were James H. Greene, in 1951 an executive vice-president of the Pittsburgh Chamber of Commerce; Howard Hay, a son of Nathanial Hay, purchasing agent for the University in the 1900s; William J. Healy, a Phi Psi at Beloit College, who transferred to Illinois; Clair H. W. Smith, Hoopeston, Ill.; Philip S. Hanna, a member of the Band, previously mentioned in this volume; Wilfred Lewis, a member of the University Glee Club; Claude E. Winn, Paris, Ill.; Francis M. Simpson, known as "Fanny", Vienna, Ill., later prominently identified with Swift and Company; and Ernest G. Ovitz, a star pitcher on Huff's great baseball teams.

There was also William A. Dennis, Paris, Ill., a son of the late Charles H. Dennis, Illinois '79, who became one of the most illustrious of the older alumni of Illinois. He served approximately 55 years on the editorial staff of the Chicago Daily News, and of its one-time morning edition, the Chicago Record. He became editor-in-chief of the Daily News. He it was who gave great opportunities to cub reporters and cartoonists--among them George Ade, John T. McCutcheson, Eugene Field and Finley Peter Dunne ("Mr. Dooley"), to make national fame for themselves. It has been truly said that few men, regardless of their talents or abilities, can advance without encouragement and opportunity afforded them, in other words, "an open door", which was provided for these brilliant men by Charles H. Dennis.

A New Fraternity House.

No longer new, but being maintained in the best of order, is the chapter house of Phi Kappa Psi, at 911 South Fourth street, or the northwest corner of Fourth and Chalmers streets, Champaign. The house at 402 East John street, Champaign, where Harding became a member, was occupied until the newer chapter house could be erected.

Harding served as a member of the committee which purchased the two lots on which the chapter house stands. These were acquired at $1,100 each, or $2,200 for the site. Harding was a contributor, as were other chapter members, to the erection of the present fraternity

house, which occupies a nook in the old-time Champaign County Fair Grounds. Little did Harding that fine summer afternoon in 1902--when he attended the fair on that site and when he joined up for musical numbers with the old-time Fair Band--realize he would spend his entire future life as a resident of the University of Illinois community and that he would aid in the purchase, as a building site, of a small bit of that fair-ground for the erection of a fraternity chapter house, of which he would be a member.

Harding represented Illinois Delta of Phi Kappa Psi in the membership of Yoxan, a campus organization composed of fraternity men in the two upper classes. Each fraternity had two representatives to Yoxan, William Healy serving with Harding from Phi Psi. This interfraternity group had rooms on the third floor over "Colonel" Bradley's Confectionery--then a favorite rendezvous in down-town Champaign. Having club-rooms down-town was a carry-over from the years at the turn of the 1900s when the leading campus fraternities--Sigma Chi, Kappa Sigma, Delta Tau Delta, others--maintained club rooms down-town and not chapter houses in the campus area.

Harding leading the University Band about 1910. This picture is neither dated nor "placed". When? Where? We opine it was in the University Auditorium, when the back of the stage and the floor was heavily padded to improve the notoriously poor, even miserable, acoustics, of the then new building. This picture might have been taken in "The Armory", or the present "Gym Annex", but we stubbornly cling to the idea that the Auditorium was the locale. What is your opinion, fellow Illini? Note–Harding, leading.

PART SIX

A GREATER UNIVERSITY OF ILLINOIS
HARDING ASSUMES HIS FIRST CAMPUS BAND DIRECTORSHIP

GREAT DAYS--GREAT YEARS--A GREATER BAND--A GREATER FUTURE.

CHAPTER TWELVE

ILLINOIS BANDS IN THE MID-1900s.

The 1904-05 Band.

The 1906 Illio, published in the spring of 1905 included the name of A.A. Harding as president of the Band, also as first chair solo cornetist and bassoon player. Harding played bassoon, when needed, in the Band, also in the University Orchestra. Professor Lawrence was Director. Lawrence T. Allen was Student Director during the second semester, with J. F. Reno, Band Secretary.

The Roster was as follows:-

Solo Cornet
A.A. Harding
M. O. Gibson

First Cornet
H. W. Warner

Second Cornet
J. C. McLean
W. R. Moulton

Third Cornet
Arthur Remick
C. E. Merry

Solo Clarinet
Olin Browder

First Clarinet
A. Gore
C. L. Mowder

Second Clarinet
Earl Woodin

Third Clarinet
H. R. Straight
J. B. Moore

Piccolo
Lee Ginzel,
F. C. Wagenknecht

Oboe
Joseph McCoy

Bassoon
A. A. Harding

Trombone
J. F. Reno
C. E. Hoff
J. L. Morrison

Solo Alto
C. E. Gregory

First Alto
W. S. Robinson

Second Alto
H. E. Boner

Third Alto
H. H. Morey

Double B-Flat Bass
W. H. McMillen

Snare Drum
Merle J. Trees

Bass Drum
F. M. Welch

Saxophone
G. L. Beveridge
H. B. Ward

Tuba
H. E. Merritt

Baritone
V. E. Warner
J. G. Miller

Types of Music Played by Early University Band.

The Band, during Harding's student years, did not play--nor even prepare--encores, nor were they used until a year or two after Harding became Director. Humoresques on popular melodies were gradually introduced. Harding secured this idea from his cherished bandmaster friend, John Philip Sousa.

"The Stars and Stripes Forever", that stirring march by Sousa, and considered the Sousa favorite by untold thousands of Sousa "fans" was extremely popular, in piano score, during the Spanish-American War of 1898. Sousa had composed it in 1896, the theme in his head as he paced the deck of "The Teutonic" while returning from one of his many voyages to Europe. In many respects, the piano version of "The Stars and Stripes Forever" was the theme song of the brief summer war with Spain. The belles of 1898, seated at their pianos, entertained "gentlemen callers" with this patriotic march, said gents being almost instantly aroused to military fervor.

Many older men, now approaching the three score and ten era, can well recall, from their own teen-age days, how the girls, in their neighborhood, vigorously played, on the piano, during summer evenings of the Spanish-American War the stirring strains of this great march. Harding has often remarked that martial music is never conducive to peace. It is difficult for a patriotic American to hear "The Stars and Stripes Forever" without being ambitious to "join up" and do something for his beloved country.

But this march, although inspiring and popular, was too difficult to be attempted by many bands when the 1900s were wee. The earlier Illinois bands opened their annual spring concerts with a spritely march, then currently popular. Also available were military marches and circus marches which the University Band could play well.

Among composers of military marches was Fred Weldon, who wrote "The First Brigade, I.N.G." (the last three letters referring, of course, to the Illinois National Guard) and "The Gate City", the latter including melodies from "Dixie", "My Maryland", and similiar well-known songs. Composers of Circus marches included Russell Alexander, who wrote "The Colussus of Columbia" and "The Crimson Flush". These marches were played about 1900 by our University Band, but have not been used for a number of years. Descriptive numbers, such as "The Hunting Scene", with the Band joining in singing certain strains, were popular. "William Tell" was played, as an overture, by the University Band, with Harding directing, for the first time in Harding's First Anniversary Concert.

CHAPTER THIRTEEN

HARDING ASSUMES HIS FIRST BAND POSITION AT THE UNIVERSITY OF ILLINOIS

In the spring of 1905, Professor Lawrence, "out of the clear sky", offered Harding a position as a part-time instructor and to direct the Band. Harding accepted. There was only a small stipend, but it was covered by a University contract. Harding, in the fall of 1905, was a member of the faculty, School of Music, University of Illinois.

Professor Lawrence was too busy to care for the Band. Numerous calls had come for individual instruction on band instruments, especially the cornet, piccolo, clarinet and other instruments which Harding played and understood. There was no other instructor available. The School of Music was growing in size and importance. President Edmund Janes James and Mrs. James were especially cultural minded. They liked music and gave every possible encouragement to the School of Music.

To Harding, his new instructorship was only a temporary arrangement. He was a senior in the college of engineering in the fall of 1905. His only thought was to complete his course in engineering. His profession would be a municipal and sanitary engineer. He had no idea, as the University opened in the fall of 1905, of abandoning his engineering course. He would have been surprised, indeed, if the Fates had suddenly pulled back the curtain and had revealed to him, in September, 1905, that he was again embarking upon a musical career and band leadership, this time on the Illinois campus, which would continue for 43 years, or until September 1, 1948. Robert Burns, beloved Scottish poet, sang, "The best laid schemes o'mice and men gang aft agley".

Professor Lawrence, as Director of the School of Music and as Director of the Band, aided Harding that first year with the Band tryouts. But as Lawrence's many duties increased, under the full tempo of a growing University and a rapidly developing School of Music, he gave only slight attention to the Band. He apparently considered the Band safe in Harding's hands.

"Professor Lawrence never again raised a baton over the Band, beginning in September, 1905" says Harding. "After the try-outs, I conducted all the rehearsals, gave all the band instruction and all of the individual instruction on band instruments. I considered myself,

of course, only an assistant to Professor Lawrence. At the Spring Concert of 1906, my first "Anniversary Concert", as it proved, my name appeared only as Assistant Director. Yet, I carried all the responsibility for the Band. I shortened my engineering studies to a half-time basis, so I would have time for the Band, which, of course, fascinated me. Why wouldn't it? It was a real challenge. However, I was an engineer. I would complete my engineering course. Engineering would be my profession.

Harding's enthusiasm for the Band and its future possibilities was limitless. Harding was the one man, we may say in all candor, who seemed to have visualized--and who had the time, as he was employed to take the time, for Professor Lawrence was too occupied otherwise--the part which the University Band, or Bands, and especially the University Concert Band, as a symphonic organization--could, and would, take in the years and decades of the future. Certainly--the man and his opportunity met on the campus of the University of Illinois in the fall of 1905, as Austin Harding, still a devoted engineering student, yet a proficient and an efficient band musician and an experienced band and orchestra leader, entered upon what was then construed as a part-time appointment.

"There was no fan-fare, no dramatic features to my appointment as Lawrence's assistant. He needed help. I was selected. I was willing to undertake what I considered a temporary assignment. Least of all did I consider I was beginning a life work in some field other than my chosen profession," comments Harding, as he surveys the years and decades now past. But part-time soon dissolved into full-time. A temporary assignment soon dissolved into a full-time career position. Harding's life-long devotion to the University of Illinois Bands, his high cencepts of what a University Band might do, and his vision of what a University symphonic band might accomplish, and the service such musical ideals might do for a great University, received its first stimulation in September, 1905, when Harding assumed direction of the University Band under the nominal leadership of his highly esteemed superior, Professor Lawrence.

The Band in 1905-1906.

Able musicians there were--and many of them--in that 1905-1906 Band.

Albert Ames was especially gifted. He was bass drummer and was the first xylophone soloist on the Illinois campus. He also qualified as "first chair" flute player during his second summer and

was a highly efficient piccolo player. Moreover--he was acrobatic. He walked the tight-rope and the slack wire at the University Circus held for the first time in 1906, as the Saturday night climax for Interscholastic week-end--and he walked the rope and the wire with ease and dexterity. He wore tights beneath his band uniform and instantly disrobed from uniform into circus attire and stepped the slack wire before the vast and thrilled Circus crowd.

"I am sure that Ames performed a stunt which has never been--doubtless never will be--repeated on the Illinois campus--or anywhere else. Ames was probably the only bandsman in the world who ever played the piccolo obligato from Sousa's "The Stars and Stripes Forever", in tights, while walking the slack wire", recalls Harding.

Frank M. Lescher, professor of architecture in the University in 1950, and now retired, and beloved campus figure over the years, began his notable service with the University Band in 1905-1906. He was one of the finest clarinet players ever to grace the Illinois campus. Following graduation in architecture, he entered the office of the Supervising Architect and remained constantly on campus, advancing to a full professorship, his major research and instruction being in Building Sanitation.

Lescher retired as Professor of Architecture September 1, 1950. He was accorded a testimonal banquet at Robert Allerton Park (University property southwest of Monticello, Ill.) May 25, 1950 by the Department of Architecture. Harding, representing the Bands, was a guest. In a spirit of mirth, Harding, after recalling Lescher's great services as a clarinet player over the years and decades, presented Lescher with a toy clarinet. Cyrus E. Palmer, Professor of Architectural Engineering and Associate Dean of the College of Fine and Applied Arts, and himself one of the real veterans of the Band, was a banquet speaker.

Lescher retained his interest in, and his association with, the Band, as a faculty member "sit-in". Harding called Lescher his "left-hand man", as the solo clarinetists sit at the left hand of the conductor. Harding regarded Lescher as one of the best clarinetists, not only on campus, but in down-state Illinois. Lescher and Olin Browder played in Harding's Spring Concert in 1905--Harding's First Anniversary Concert--and in Harding's Farewell Anniversary Concert in 1948--what a record! Neither man, of course, played constantly over the years, but they were of great aid especially during two war periods.

Brief Notes on Some Band Members

D. P. Irwin, drum major in 1905-1906, was the originator of the University Student Circus--another of Illinois' notable "FIRSTS". He later entered the army and rose to the rank of Colonel and served as Commandant at several universities.

Phil S. Hanna, prominent student on campus, played flute. Following graduation, he advanced to journalistic fame, especially in financial and marketing editorial work. He served for a number of years as Editor-in-Chief of the daily Chicago Journal of Commerce and, in 1951, is Financial Editor of the Chicago Daily News. He also played flute with the Mandolin Club.

Lester Hendricks, a good cornet player, has been for years a prominent druggist of Sterling, Ill.

A "sit-in" member of the Band was the brilliant Thatcher Howland Guild, who came to Illinois in 1904 as an instructor in rhetoric. He was an excellent cometist and pianist. He loved music and was always thrice welcome as a member of the cornet section. As the composer of "Illinois Loyalty" his career is reviewed elsewhere in this volume.

Wendell Renner, an Urbana lad, developed into a good cornet player. He has served many years with the Inland Steel Company, in the Chicago area. F. D. Danford, trombone, changed the next year to the double B-flat bass horn. He became a railroad executive in Texas, with headquarters in Dallas. Fred Lodge, of the piccolo and flute section, came from Monticello, Ill., where his family had been prominent from pioneer days. He is now with Armour and Co., Chicago. Earl McCoy and Joseph McCoy (not related) handled the oboe section. Earl McCoy, also a violinist, appeared as violin soloist with the University Mandolin Club that year. Ralph Brainard, horn section, was an excellent singer and was a member of the Glee Club. His sister, Adeline Brainard, was also a talented vocalist and sang a solo at Harding's Anniversary Concert in the spring of 1908.

Roster of the Band 1905-1906.

Frederick Locke Lawrence, Director; Albert Austin Harding, Assistant Director and Conductor; C. L. Mowder, president; J. F. Reno, secretary; V. E. Warner, treasurer; H. T. Merritt, business manager; D. P. Irwin, drum major; and C. E. Hoff, librarian.

Solo B-flat clarinet
F. M. Lescher
Olin Browder
F. S. Cook

First B-flat clarinet
C. W. Mowder
C. E. Waddington
R. W. Rutt

Second B-flat clarinet
Earl Woodin
J. B. Moore
F. H. Oliver

Third B-flat clarinet
H. R. Straight
R. C. Caul
H. L. Hadley

E-flat clarinet
W. M. Stemple
O. Q. Hines

Flute and Piccolo
Phil Hanna
Fred Lodge

Oboe
Earl McCoy
Joseph McCoy

Bassoon
L. G. Karns

Alto Saxophone
H. B. Ward

Baritone
V. E. Warner
V. E. Hagie

Bass Trombone
F. D. Danford

E-flat Basses
H. T. Merritt
E. A. Morgan

Solo B-flat cornets
Thatcher Guild
M. O. Gibson
Lester Hendricks

First B-flat cornet
Wendell Renner
E. L. Murphy

Second B-flat cornet
W. R. Moulton
R. R. McDowell

Third B-flat cornet
C. E. Merry
Raymond Jones

Horns
W. S. Robinson
H. H. Morey
Ralph Brainard
J. F. Carper

First Trombone
J. F. Reno
C. E. Huff

Second Trombone
Richard Breitenfeld
R. M. Van Petton

Snare Drum
Merle Trees

Double B-flat bass
M. M. McMillen

String Bass
F. S. Wingert

Bass Drum
F. M. Welch

Tympani and Bells
Albert Ames

REMEMBER THE HOBO PARADE--THE HOBO BAND?

These features of campus jollity have yielded up the ghost. But, in their period, they served the campus well, in an outburst of mirth, when seniors dressed up--or rather down--a la hobo fashion, to stage their final carnival before receiving their dignified diplomas and degrees. The Hobo Parade had a Hobo Band, of course.

This picture was taken in the spring of 1906 in front of "The Gym Annex". Note the two south doors of the building. This building faces Springfield Avenue at the head of Burrill Avenue."
H. H. McMillen is at extreme right, with Merle Trees at his right. Wendell Renner is adorned with the silk hat. Frank Lescher is the tall gent in almost exact center. H. H. Morey, out in front, wears his spotless white. John Reno is at extreme left, with Harding next. Can you identify others?

Exit--The Hobo Parade

The Hobo Parade has been lost in the shuffle of a crowded campus life of the years beyond the First World War. Harding, as a student and as a bandsman, aided in the Hobo Parade in the wee 1900s. We should never overlook the excellent campus spirit which was enlivened by a "Pick-Up" Band, when on short notice, or almost no notice, students and band leaders like Harding, Lescher, Browder, Morey, the Ginzels, others were ready, at the drop of their books, to seize their "horns" and drums and lead the student parade, with a victorious team, from the railroad station to the campus.

PART SEVEN

"ILLINOIS LOYALTY"

History was Made

A GREAT CAMPUS AND BLEACHER SONG
A CONTRIBUTION TO AMERICAN CAMPUS
LIFE OF THE FIRST IMPORTANCE

CHAPTER FOURTEEN

"ILLINOIS LOYALTY"---"LIGHTS OUT"

History was really made at Harding's First Anniversary Concert in 1906. The first public presentation of "Illinois Loyalty", was played from the manuscript, as well as Earl McCoy's new march, "Lights Out".

These two numbers deserve special attention. So does Thatcher Howland Guild, composer of "Illinois Loyalty".

Other selections on this first of Harding's 43 Home Concerts were two Sousa's numbers, a march, "The Diplomat" and "Characteristic Quotations", including "I, Too, Was Born in Arcadia" and "The King of France Marched Up the Hill with Twenty Thousand Men and Then Marched Down Again".

Mr. Guild played a cornet solo, "Dearie", a popular song of the mid-1900s. "Dearie" was sung around the piano as a favorite love-theme. There were the Overture to "William Tell" by Rossini, including four movements and the finale; a violin solo, "Fantasie de Ballet" by the versatile Earl McCoy; a selection from Victor Herbert's "It Happened in Nordland"; a two-step, "Silver Heels" by Moret; "Angelus", from "Scenes Pictoresques" by Massenet; and serenade, "Espagnola La Manola", by Eilenberg.

It was a wonderful concert, most unusual for that period. If this were the first of the Harding Anniversary Concerts, then the University music-loving public had much to enjoy in future years.

The first two of the Home Concerts presented under Harding's baton were in "The Armory", as mentioned in the programs. However, this building has been known to many later generations of Illini as "The Gym Annex". The University Auditorium, first used by Harding for the 1908 Anniversary Concert, was the locale for a total of 41 of his concerts on campus, given through the years 1908-1948, both inclusive. Harding, in 1906, was "A. Austin Harding", the "Conductor" of the Band.

"I parted my name on the side" he observed.

Indeed--History Was Made

"It was a momentous season at the University of Illinois", commented Harding, slyly. "The first intercollegiate basketball game by Illinois was played with Indiana, January 20, 1906. My first Anniversary Concert was March 3, 1906. "Illinois Loyalty" was introduced at that concert. All three were in "The Gym Annex", which we then called "The Armory".

The zest of campus enjoyment, the real exhileration of college life, attained a new and a novel crescendo, not alone at the University of Illinois, but throughout the entire University world in America in 1906 with the publication of the first rousing college song, the first "bleacher song" in the United States--and that on the Illinois campus, the home of so many notable "FIRSTS".

This song was, of course, "Illinois Loyalty", and its author was Thatcher Howland Guild, who came to the Illinois campus in 1904 from the more mature East, after one year's sojourn, on a scholarship, at the University of Chicago.

"Illinois Loyalty" was a call to action, a beckoning signal for all Illinois faculty, students and alumni to rally not only to the support of athletic teams at critical moments, but also to serve as a veritable bugle command, couched in the most lovable and endearing musical terms, for arousing affection and "spirit" for Alma Mater, "Illinois Loyalty" was, in fact, an idealization of the best and finest of campus traditions. It summarized the depths of feeling which both students on campus and graying alumni felt--and feel--for their beloved campus. In remains, in 1951, just as important on the Illinois campus--or does it?

C. C. Burford, compiler of this volume, has been on the Illinois campus many years, almost a lifetime. He regrets to observe--and he wishes to be frank on this subject--a declining interest in "Illinois Loyalty", "Hail To The Orange", other Illinois songs. The old-time "pep" of yesteryears is disappearing--has disappeared--under the impact of tremendous numbers of students on campus and the coming of many new faculty and staff men to University positions, men who have been trained elsewhere. Not that we do not wish large numbers and many new and inspirational men, and many of them. But Illinois needs, in 1951, a real revival of University spirit--it needs, above all, a return to the rousing cadances of "Illinois Loyalty", as surely as Northwestern responds to "Go You, Northwestern", Wisconsin to "On, Wisconsin", and Harvard and Yale to their enthusiastic campus songs. Burford notes a declining inclination to stand many times during the playing and singing of "Illinois Loyalty", and has watched Stadium crowds, including many alumni, rush from the great Stadium while our Band was playing "Illinois Loyalty". Illinois will remain strong as she cherishes the ideals which have made her strong over the years--the spirit of "Illinois Loyalty".

Before "Illinois Loyalty"

The University Band, and other college and university bands, before the introduction of "Illinois Loyalty", when the constantly

recurring need arose for that certain pepping-up, that arousing of the spirit of devotion and love for the campus scene and especially amid the crucial moments of exciting games, depended, for a dash of hurrah and huzza, upon bits and strains from such old-time songs as "For He's A Jolly Good Fellow", and "There'll Be A Hot Time in the Old Town To-Night". Far too often, the real choice for such instantaneous occasions was "Hail, Hail, the Gang's All Here."

With "Illinois Loyalty", campus music, especially led by the University Band, attained a dignity and charm which certain measures of former old-time favorites, more suitable to a festival of drinking, or a dauby sports event, could never have realized. There came, with "Illinois Loyalty", a new conception of college and University life, not alone at Illinois, but across the vista of campus life everywhere. There developed a much deeper realization of the beauty of campus living. The sparkle of games, and of all events where college men and women, then beginning to mature into a riper viewpoint, and a calmer pattern of what constituted, after all, real campus enjoyment, was emphasized. Gone were the rough-and-tumble days of hazing, of crude and loud singing, of crass jokes and tricks, of old-fashioned "horse play". The academic world was awakened and stirred to nobler comprehensions of a better, finer and more enjoyable manner of living on a typical college campus.

"Illinois Loyalty", moreover, set the pace for many other college songs, rich in feeling and in the refined appreciation of campus life in America.

Hazing, at Illinois, was rapidly becoming "passe", at the opening of the 1900s. There was, of course, some mild hazing, usually by a group of sophomores compelling a freshman to lie down and roll over in "The Boneyard", the small stream which trinkles through the campus. Indeed, the water was so shallow that the freshman of 1906 had to lie down and roll over to be really hazed. "Stacking" of student rooms continued, to some extent, in the early 1900s, when all the furniture, books, clothing, personal effects of a student were "stacked" in a heap in the center of the room, with ink spilled over the mass and mess in many cases. However, far back in the 1880s and 1890s, there was real hazing at Illinois. Students were taken to remote areas and tied to trees. Freshmen, in fraternity initiations, were compelled to count the ties (before the streets were paved) in the street-car track between Champaign and Urbana. Underclassmen were ordered by lordly class superiors, to beg for something to eat at homes where popular co-eds lived. In the Peabody administration, about 1890, a cow was taken into the Chapel in University

Hall and tied to the pulpit. Another yarn went that the overhanging lids of the immense Bible on the pulpit were tightly tied with fine wire. When the President--then known as the Regent--announced the Scripture reading, he was unable to open the Great Book. Such stories, of course, always improved with the telling over the years. But there was genuine hazing at all colleges and universities before 1900, but such crude and crass hazing and so-called jokes passed from the picture in the early 1900s. "Illinois Loyalty" was at least one factor which aided profoundly in their removal.

Popularity of "Illinois Loyalty"

This great campus song proved equally adaptable for small groups, such as smokers, fraternity functions or class reunions. This song, at Illinois, proved the musical setting for that all-out expression of enthusiasm and rooting by 70,000 fans standing in exciting seconds in the broad expanses of the Illinois Memorial Stadium. When a group of singing students or alumni, or the football-inspired thousands wanted a song for the occasion, they found it in "Illinois Loyalty".

This new song proved the pattern for many other college songs. Much of the stimulation which resulted in "On, Wisconsin" and "Go, You Northwestern" and a myriad of others from the large universities down to prep schools and high schools, stemmed from "Illinois Loyalty". Tomfoolery of the cruder type was buried beneath the dignity and the nobility of grand college songs, sung by small groups or large crowds at Illinois, Purdue, Northwestern, Michigan, Wisconsin, and other Big Nine or Big Ten institutions, and then fanning out, nation-wide, under the most ideal influences, to scores and even hundreds of other institutions.

The great gift of Thatcher Howland Guild to the college and university world through his "Illinois Loyalty" can never be measured. It was his contribution of melody to the then expanding University of Illinois, unconscious in 1906, of its real goal, of the ultimate achievements it might attain, and the standing it would reach, and permanently hold, in the fellowship of other American colleges and universities.

"Illinois Loyalty", especially as played under Director Harding for more than 40 years, proved the real stimulation, the spark-plug, for the arousing of the lofty ideals of what, after about 1906, began to constitute University life. "Illinois Loyalty", while a bleacher song of the highest type, and in no sense a musical classic, proved a benediction not alone to Illinois, but to the Youth of America as they gathered beneath a myriad of ivy-towers and jammed the Stadia

throughout the nation. College life in America has been enriched by Thatcher Howland Guild more than we can ever repay. The only way in which this obligation may be discharged is in a call to greater devotion, service and love to great and small educational institutions as they strive to teach, above all, and transcending all, the lessons of Freedom and Democracy--true and undiluted and unpigmented Americanism, in other words.

"Illinois Loyalty", in the fertile mind of Guild in the lower 1900s, was truly American in its concepts of campus life. Now, in 1951, this song has been mellowed and matured by 45 years of constant use. It remains, at the mid-century mark, a real contribution, to the Youth of America, to the manhood and womanhood who will carry on in perilous years ahead. The heart-felt singing of this inspiring song will go far towards attaining the goals of the genuine Americanism which have been established at the University of Illinois, and which, please God, may be taught throughout succeeding years.

After all, there is only one Americanism--the Americanism of George Washington, Thomas Jefferson and Abraham Lincoln. The great and growing America which produced Guild and Harding over the turn of the present century was founded upon a rigid pattern of straight-forward Americanism without the inclusion of "isms" and "ologies" of any kind. The author of this volume carries no sympathy with any person, regardless of academic freedom, or any other idea, who may decline to take the full oath of allegiance of loyalty to the United States of America. Burford, following a lifetime on the Illinois campus, believes it is entirely begging the question for any American educator to feel that his academic freedom has been in the least infringed by an oath of loyalty to the best government which Almighty God ever gave to mankind--and such an oath should be taken without the slightest including of any pinkish strains whatever.

Thatcher Howland Guild.

Born in Providence, Rhode Island, February 16, 1879, Thatcher Howland Guild was almost a year to a day older than Harding. Their meeting on the Illinois campus in 1904 proved a happy event, one one of the auspicious circumstances in the history of the University.

Following attendance in the public schools and high school in his native city, young Guild enrolled in Brown University. This excellent old institution, founded in 1764, carried aloft the noble concepts of Roger Williams and the fine old Baptist denomination, so typically democratic. Guild received his bachelor's degree from

Brown in 1901, where he acquired the necessary scholastic proficiency to be admitted to Phi Beta Kappa, America's oldest campus society and the forerunner of all organizations recognizing superior academic standing. Guild was a member of Delta Chi, social fraternity. He remained at Brown the next year, taking his master's degree in 1902. The following year, 1902-1903, he served as instructor in English in his Alma Mater.

A scholarship in the Department of English, University of Chicago, lifted this brilliant young man from his New England moorings and established him in the Central West. In 1904, he received his second master's degree from Chicago. Then to the University of Illinois--in the fall of 1904--came Guild, as an instructor in rhetoric.

To the Illinois campus, Guild, then 25 years of age, brought a background of New England Culture, modified and exhilirated by a wholesome zest in life and in living and enriched not only by a love of literature, but also a highly developed interest in music. Guild was a pianist and a cornetist, handling each instrument with skill, with dexterity, with love. Best of all, he was young, ambitious, suave, dapper, charming, and above all other attainments, likeable, loveable, warm-hearted and large-hearted. His coming to the University of Illinois campus proved a blessing of the first dimensions.

Guild was at once attracted to the University Band. He loved to "sit-in" with the cornet section, where his personality was stimulating and his musical ability a real asset. Guild and Harding became warm friends immediately, as each was thoroughly devoted to the cornet as their choice musical instrument. Each loved the finest in music. Each carried within his own breast, unexpressed and unrealized at that moment, possibilities of musical expression for the University of Illinois they would have been amazed to see if their future attainments in campus music had been suddenly unfolded.

"Loyalty"--First Brown, Then Illinois

While a student at Brown, Guild had been flinging about in his brilliant mind, the words and melody of what seemed to him a song suitable for use on all occasions on a college campus. He had worked out part of the words, and especially the first line, which ran:-

"We're Loyal to You, Men of Brown".

Like Franz Schubert's "Unfinished Symphony", Guild brought with him from Brown University, through the interlude of the University of Chicago, the uncompleted song revolving in his mind.

Selfishly, jealously, it may be, we of Illinois are happy that the song was perfected not at Brown, not on the Chicago Quadrangle, but on our own Illinois campus. The song "Illinois Loyalty" became a classic, not of Brown nor of Chicago, but of the University of Illinois --we are happy to say.

It may be, that the completion of the song awaited the stimulation which Guild received as a youthful Illinois instructor. It may be, like the "Unfinished Symphony", it might never have been finished if Guild had remained in New England or if he accepted academic offers from the University of Chicago. Perhaps it was Illinois--maybe it was us--perhaps it was the spontaneous spirit of campus life at Illinois, as distinguished from the more conservative background of Brown, or even of Chicago, which provided the last forward push in Guild's mind for the completion of his famous bleacher song.

Harding and Guild.

In the fall of 1905, Harding, an instructor in the School of Music, occupied an office in the new layout of the School--mostly in the basement--in the southeast area--and below the Chapel--of old University Hall. To Harding's retreat came Guild from a third-floor, or perhaps more heavenly, instructor's office in the Department of English. Together, Guild and Harding milled the song across the piano key-board.

"Guild played and I listened and made suggestions", recalls Harding in 1951.

Harding visualized, at once, the possibilities of this song, of such a campus rallying challenge. Harding encouraged its completion. The two young instructors seemed to sense, doubtless indistinctly, perhaps unconsciously, in their minds, the need for such a song at Illinois--at a myriad of other institutions, for that matter.

However, Harding renders to Guild all the honor and the distinction of the writing, the completion, the publication, of "Illinois Loyalty".

"The song was Guild's, first, last, all the time", Harding insists.

The genial Guild had the vision of this great success of a campus song clearly in his mind.

"My contribution was encouragement and advisory counsel. I may have provided that gentle pat on the back, that little forward push, but the song remains the conception, the ideal of a college song, of Thatcher Howland Guild", says Harding.

Harding transcribed the piano score for the Band. The band parts were photographed and blue-printed for use by our band, and

to comply with requests for the score from many other bands. Harding's friend, John Philip Sousa, requested a copy and played it each time his band came to campus. However, so many calls came for copies that Harding published and copyrighted the band arrangement, which he later sold to the Melrose Music Corporation, New York and Chicago.

The copyright on the piano score of "Illinois Loyalty" is held by Mrs. Lois Guild Zeitlin, the former Mrs. Guild, Urbana, Ill. The copyright on the band score and on the words is owned by the Melrose Music Corporation, 1619 Broadway, New York. Each has given this author permission to use the line or "the cut-out" of "We're Loyal To You, Illinois", as the title for this volume. Melrose has also graciously given us permission to quote the words of the famous song.

The melody of "Illinois Loyalty" has been adopted as the basis of school songs by hundreds of high schools in all parts of the nation. Many new students on the Illinois campus, upon hearing "Loyalty", exclaim:-

"Why the University has our high school song".

Frank Lescher recalls an interesting episode regarding the adoption of "Illinois Loyalty" as the basis of campus songs at other institutions. Lescher, as a band member playing "Loyalty" from the manuscript, copied the piano version of the song and mailed it to a girl friend in Topeka, Kansas, who was attending Washburn College in that city. She liked it so much that she urged its use for a Washburn campus song. In later years, an alumna of Washburn, whom Lescher knew, was doing graduate work at Illinois. When she first heard "Illinois Loyalty" played by our band, she was furious.

"To think" she snapped, "that a big place like Illinois should be copping the campus song of our little Washburn out in Kansas".

Mr. Guild's Literary Attainments.

Guild began a series of literary publications, especially in the field of the drama, which brought him at least some of the fame which Stuart Pratt Sherman, Carl Van Doren, Allen Nevins, Mark Van Doren, other brilliant writers and critics associated with the University of Illinois, achieved. With more years alloted to the sparkling mind of Thatcher Howland Guild, he might have become a literary genius. He was primarly interested in the drama. He provided a zip of inspiration for campus theatrical activity, then at low ebb, when the Faculty Players Club was beginning its work. His first

literary production was "My Cousin Timmy", 1903; followed by "The Clancy Kids", 1904; "Carroty Nell", 1905; and "The Beauty Machine", 1906, each a farce, and all published by Walter H. Baker & Co., Boston.

In 1905, Guild, with Franklin William Scott (deceased January 10, 1950, Urbana, Ill.), a distinguished Illinois alumnus and another prominent literary figure on the campus, published the acting version of "Friar Bacon and Friar Bungey" by Robert Greene. This was followed by "The Class of '56", a comedy by Guild, played by the Bijou Theater Stock Company, and the writing or editing of other plays for amateurs from 1903 to 1910.

Scott remained on the Illinois campus, following graduation in 1901, for 28 years, establishing the first courses in journalism and attaining the rank of Professor of English. He was named head of the Department of English in 1929, a position which he never filled, for that same summer, he was appointed literary critic for D. C. Heath & Co., Boston, remaining there 22 years, or until retirement. He returned to Urbana and resided at 701 West Iowa street, just west of the home of Mrs. Edwin L. Draper, the widow of Dr. Edwin L. Draper, known as "Eddie Draper" to his generation of students, a physician, (deceased November 29, 1943) and the only son of Dr. Andrew Sloan Draper, president of the University, 1894-1904. Scott served many years as national editor of "The Palm", the magazine of Alpha Tau Omega fraternity. Mrs. Scott, the former Ethel Forbes, an Illinois alumna, was the daughter of the late Dean Stephen A. Forbes. She is a member of Pi Beta Phi sorority.

Home Life of Mr. Guild.

He was married at Dubuque, Iowa, June 1, 1908, to Miss Lois Greene. One daughter, Margaret Elizabeth, was born December 28, 1909. Mrs. Guild completed the course in home economics in 1917, receiving her degree from Illinois. She attained proficiency as a photographer and for several years conducted a studio in her Urbana home, specializing in childrens' photographs. Her daughter graduated from the University of Illinois in 1930 and became the wife of Dr. John Chapell Sculley, a Chicago physician, who completed his pre-medical work on the Illinois campus, where he was a member of Delta Tau Delta fraternity. He secured his professional degree from the College of Medicine, University of Illinois, Chicago.

We Emphasize--History was Made.
The Spring Concert of 1906.
The Premiere of "Illinois Loyalty" and "Lights Out".

The concert March 3, 1906, was designated "The Spring Concert", and was not called "The Anniversary Concert", with the latter distinction to follow in later years. "Illinois Loyalty" was ready--in manuscript. It was first publicly played on an improvised stage, in the west end of "The Armory", at the head of Burrill Avenue, facing Springfield Avenue.

To Mr. Guild, Harding offered the baton as the Band prepared to play, for the first time, the rousing and ringing cadences of "Illinois Loyalty". Modestly, Guild declined, stating he preferred to remain in his chair in the cornet section and to play his composition as a bandsman and not as the director.

"Illinois Loyalty" proved an instant success. It was taken to the hearts of all Illini, not only on that momentous night, but throughout the succeeding years, for it set a standard for college and University bleacher and stimulating songs which had not been divined before. Indeed, History was written--in the old Gym Annex on that March night in 1906. Not only was "Illinois Loyalty" introduced, but also the premiere rendition of the march, "Lights Out", by another brilliant campus musician, Earl McCoy, Dallas, Texas. McCoy composed this march during his first year at Illinois, 1905-1906. Harding encouraged him to complete it and aided him in its arrangement. Like "Illinois Loyalty", it was played from manuscript. Harding invited McCoy to conduct the Band through its first public performance. The march, "Lights Out" was later published and became a famous band march. It was recorded by all phonograph manufacturers of that period and was included in piano-player rolls, so popular in those years. It was reprinted in England and was adopted by the University of California as the musical setting of its own "Loyalty" song.

McCoy played trombone on out-of-door occasions, oboe on indoor programs. He was also a proficient violinist and rendered a violin solo at the 1906 Concert. He was a good pianist. After leaving the campus, he became the leader of the orchestra of the company playing "Ben-Hur" as it traveled "on the road", as the term was used. "Road Shows", or "Road Companies", were in the heydey of their popularity in the early 1900s. Many "Shows" came to the Walker Opera House, Champaign, where a young musician by the name of Austin Harding earned part of his University expenses playing cornet

or flute as a "fill-in" member of the theatre orchestra. McCoy, at length, returned to Dallas where for many years he led the orchestra in the principal theatre--at a time when all theatres had full orchestras. Unfortunately--he contracted tuberculosis--his career was none too long.

Truly--The Spring Concert of 1906, conducted by Harding, was note-worthy in every respect. Best of all, it was prophetic of many Harding concerts on campus. It forecasted great years for the University Band, under Harding's direction.

Death of Thatcher Howland Guild.

Tragedy stalked the campus of the University of Illinois one hot afternoon in 1914--July 21, 1914.

"Her sun is gone down while it is yet day", is a dreamy lamentation of the Prophet Jeremiah (Jeremiah 15:9). Thinking of Mr. Guild, we might paraphrase this sorrow to "His sun is gone down while it is yet day". At only 35--Thatcher Howland Guild, to his myriad of friends and admirers, seemed too young.

He had been retained as a member of the Summer Session faculty in 1914, offering courses in "Modern Drama" and "Oral English". His last class, as it proved, on the Illinois campus, convened at 9 a.m., Tuesday, July 21, 1914.

At Brown University, Guild had achieved fame not only in scholastic and musical endeavors, but as a brilliant tennis player. He loved the game and was happy to find it popular at Illinois, where he quickly and easily became known as one of our best tennis players.

The afternoon was hot and torrid. About four o'clock, he joined his friend, Dr. Charles T. Moss, Champaign-Urbana physician, and son of Professor Charles M. Moss, long-time head of the Greek Department at Illinois, in games, (with two other players, Newland and Fernandez.) Nine games had been played, with the tenth started, when Dr. Moss noticed Guild collapse and fall against the fence at the edge of the court. As a physician and as a friend, Dr. Moss rushed to his side. Only a faint heart flutter could be detected. The University pulmotor was called. Mr. Guild was rushed to Burnham City Hospital, where the lung motor from the Champaign fire department was used for 30 minutes, but to no avail. The lungs were restored to breathing but there was no heart action. Mr. Guild was pronounced dead and his body was removed to the Renner Funeral Home, Urbana. A Champaign County coroner's jury rendered a verdict that Mr. Guild had come to his death through over-exertion and the extreme summer heat. Dr. Moss, the chief witness, testified,

in his opinion as a physician, that death came practically instantaneously to Mr. Guild.

Funeral services were held at 11 a.m., Friday, July 24, at the Guild home, 1108 West Oregon street, Urbana. Mrs. Guild and small daughter were called from their summer home at Manistee, Mich., where Mr. Guild had planned to join them following the termination of the Summer Session in August. Mr. Guild's death and funeral antedated by only a few days, the outbreak of the First World War in August, 1914. He was not to know that tragedy.

Officiating at the services were President Edmund Janes James of the University of Illinois and the Rev. James C. Baker, then pastor of Trinity Methodist church near the campus, (of which Mr. Guild was a member,) now Bishop of the Los Angeles area of the Methodist church. President James spoke of Mr. Guild's stimulating influence upon the literary, dramatic, musical and social life of the campus. The minister emphasized his personal ideals and church devotion. The Rev. James C. Baker became Director of the Wesley Foundation at the University of Illinois, the FIRST religious Foundation for students of any denomination upon an American university campus. Another Illinois "FIRST". Baker served 21 years as pastor of Trinity Church and Director of the Wesley Foundation, then was elected a Bishop. His portrait, by Professor Earl Bradbury, University Department of Art, now hangs in the Wesley Foundation.

The services were informal and private--with only about 40 personal friends of Mr. Guild, attending. A quartet, composed of Mr. and Mrs. Lloyd Morey, Leonard Glover and Florence Kirkup, sang "Lead, Kindly Light" and "O Love, That Wilt Not Let Me Go". Casket-bearers were Frank W. Scott, Arthur Hill Daniels, P. L. Windsor, Daniel K. Dodge, Stuart Pratt Sherman and Evarts B. Greene, faculty members and friends of Mr. Guild (all deceased as of November 1, 1951, with the exception of Mr. Windsor, retired Head Librarian, University of Illinois).

The body was removed to Providence, where final funeral services were held. Mr. Guild's father came from Providence to Urbana, upon being notified of his son's passing and accompanied his daughter-in-law and granddaughter on the trip East. Professor Henry B. Ward, Head, Department of Zoology, who was doing Marine Biological study that summer at Woods Hole, Massachuetts, was designated by President James to represent the University at the Providence services.

In his native Rhode Island soil, and near his beloved Brown University, slumbers "ere the day breaks and the shadows flee

away", Thatcher Howland Guild, through whose brilliant mind, while a student and an instructor on the Brown campus, the melody of a famous song--one might, indeed, say, the campus song of all campus songs--"Illinois Loyalty".

In giving "Illinois Loyalty" not only to the students and alumni of the University of Illinois, but also its stimulating influence and satisfying musical influence upon many other educational institutions, Mr. Guild performed a great assignment exceedingly and exceptionally well.

Thatcher Howland Guild remains one of the Immortals of the Illinois campus. His "Illinois Loyalty"--in 1951, or 37 years following his passing--abides as one of the potent influences which has made his adopted University one of the greatest in the world. Youth of the future, who may know little of the career and of the ideals of Thatcher Howland Guild, and his brief, but brilliant life, will arise and call him blessed, for he has given them--and the entire University world--"Illinois Loyalty".

Mrs. Guild later became the wife of Professor Jacob Zeitlin, for many years a member of the English Departmant, University of Illinois. He died December 8, 1937. Mrs. Zeitlin continues to reside at 703 West Nevada street, Urbana, Ill.

FRANK M. LESCHER

Frank M. Lescher, professor of architecture, who retired September 1, 1950, came to the Illinois campus in September, 1905, as a freshman in architecture--just as Harding was taking over as Director. Lescher was born and reared in Topeka, Kansas. He chose Illinois "because it was the University nearest his home which had a department of architecture with a reputation". He had played clarinet for six years in Topeka bands, advancing to first chair position, also had played for several years in theater and dance bands and orchestras.

FRANK M. LESCHER

Arriving at Illinois, Lescher, like Harding, found it necessary to turn his musical talents into some form of "wherewithall". He was immediately admitted to the orchestra at the Walker Opera House, Champaign. He contacted Ed Wascher, secretary of the musicians'

"Local" who issued him a temporary permit to play in a union orchestra until his membership could be transferred. "I played for $3 until 12 midnight which was the union scale of wages in 1905" said Lescher. He recalls Al Turner and George Parry (a Champaign jeweler in 1951) as members of the Walker orchestra.

Lescher played in the Band for the first Homecoming in America in 1910, with Illinois defeating Chicago by the amazing score of 3-0 and also saw Illinois that season defeat Indiana and Syracuse by the same thin --but enough-score. That year, Illinois was not only Big Ten champion, but was not defeated and was not scored upon. The Band made a trip to Indiana University, with Lescher a member. He recalls when the Illinois Band marched off Jordan Field, or attempted to do so, the Hoosier fans crowded the line of march so much that the Illinois Band had to break ranks. The Indiana rooters followed the Illinois Band and fans to the railroad station and pelted the coaches with stones, breaking windows. It was November and the return trip to Champaign, via Effingham, Ill., and the Illinois Central, from Bloomington, Ind., was made in cars which were downright chilly. Lescher also made the famous Band trip to the University of Pennsylvania in 1925, when Grange was "running wild"--also numerous other Football Band treks.

Lescher was sitting next to Harding in the Walker Opera House orchestra, Champaign, when Harding rested his flute in an empty light socket in the orchestra pit and footlight area, when there was a sudden flash, burned out fuses and part of the house went dark. The manager was furious, of course. No one told on Harding--everyone kept quiet. Lescher also recalls that the Illinois Band "lost" its big bass drum on a football trip to Marshall Field, Chicago. Remember Marshall Field, at the University of Chicago, ye old-timers? Burford recalls another campus story that the Chicago Band which had, it was said, the largest bass drum in the Big Ten conference, "lost" this drum while on a football trek to Illinois. Apparently, a bass drum, a tiny instrument, is easily misplaced.

Musicians in the 1906-1907 Band.

"The Band", as it was called in the Illio of the 1906-1907 University year included many names well known in campus life. Professor Frederick Locke Lawrence continued as nominal Director. "A. A. Harding" was Assistant Director and Conductor. Harding continued to recognize Lawrence as the Director, although Harding was in charge.

Officers were John F. Reno, president; Fred E. Hagie, secretary-treasuter; H.B.P. Ward, business manager; B. P. Irwin, drum major; R. Brietenfeld, librarian; Frank Lescher, "Principal Musican", and C. E. Hoff, "Chief Musician". Lescher and Hoff were well qualifield to serve in their outstanding and distinctive capacities, although it might have been difficult to decide whether "Principal" of "Chief" were a higher term than the other. Harding did not continue these titles over the years.

The roster of the Band included.

Solo B-flat clarinet.

F. M. Lescher,
F. S. Cook.

First B-flat clarinet
G. L. Mowder,
J. R. Shulters

Second B-flat clarinet

J. B. Moore
H. H. Simmons
J. L. Burt.

Third B-flat clarinet

H. L. Hadley
R. C. Caul,
Carlyle Pemberton

Alto Clarinet.

A. Gore.

Alto Saxophone,

H. B. P. Ward.

Tenor saxophone,

J. E. McMillen

Piccolo and Flute

Phil Hanna
T. H. Lewis

Bassoon.

L. G. Karns.

Baritone

F. E. Hagie
C. Wagner

E-flat bass.

M. B. Craig,
A. B. Sawyer

Double B-flat bass.

M. M. McMillen
F. D. Danford.

Solo B-flat cornet.

Wendell Renner
Lester Hendricks,

First B-flat cornet

M. O. Gibson
E. L. Murphy

Second B-flat cornet,

A. A. VanPetten,
Raymond Jones

Third B-flat Cornet

R. R. McDowell
J. O. Silverling.

Trombone

J. F. Reno
C. E. Hoff,
R. Breitenfeld
H. H. Coe,
R. M. VanPetten

String Bass

C. F.Friesinger

Snare Drum,

Merle Trees

Bass Drum,

Glenn Bainum.

Tympani and Bells

Albert Ames.

Oboe

L. U. Helbing,
Fred Lodge.

Horns

Elmer Leslie,
W. S. Robinson
Ralph Brainard,
V. A. Mathis.

Brief Comment on Band Members

Glenn Cliffe Bainum, Paxton, Ill., began in 1906-1907 his notable service with the University Band, although his years were not continous. Univerally known as "Rusty"--he seldom heard his real name and would hardly have recognized it--he soon became a leading member of the Band. He became prominent as a bass drummer and so proficient was he that he became a measuring-stick for all future bass drummers.

"I have always been a crank on bass drums and bass drummers", observed Harding. "But Bainum and Frank Bachmann met all of my high standards".

Elmer Leslie's name appears this year as a "horn" player. He later played the mellophone, which resembled the French-horn but the latter instrument is much more difficult to control than the older mellophone. Leslie came from Tolono, Ill., a few miles south of the campus. Harding used to go to Tolono to coach the town band, Leslie being a player. Leslie told Harding he wanted to enter the University and to play in the cornet section. Harding told him the cornet section was filled, but that Leslie might try out for French-horn, which he did successfully. Leslie entered the Methodist ministry, following Illinois graduation and attained distinction, serving as Professor of Theology, Boston University, Boston, Mass., in 1951. He visited the Illinois campus in the summer of 1950, attending "The College of Christian Life" of 250 Methodist clergymen the week of July 17. Leslie served as guest speaker Tuesday, July 18, on the "Student Churches" period of University Radio Station WILL. Burford visited with him during luncheon hours in the Colonial Room, Illini Union Building.

C. L. Mowder was a violinist and a member of the University Orchestra. He played second violin in Harding's orchestra at the Sailor Springs, Ill., summer resort. He became a prominent civil engineer in Los Angeles. F. E. Hagie, baritone player, is now a leading physician in Richmond, Ind.

Phil Hanna, Wendell Renner, Albert Ames, Merle Trees, Fred Lodge and Lester Hendricks continued their worthy contributions to the Band.

Miles O. Gibson, Jr., was the son of the master mechanic in the Big Four shops, Urbana. Carlyle Pemberton was the son of State Senator Stanton C. Pemberton, Oakland, Ill., for many years a prominent member of the Illinois General Assembly. Victor Mathis became an engineer in Pittsburgh.

New Instruments for the Band

The Band, in 1906-1907, became the proud owner of $7,000 worth of new Band instruments, which Lawrence and Harding were able to secure. At that time, $7,000 for Band equipment was a shock which swayed the very earth beneath the campus. The purchase included the first Sousaphones of any college band in the United States. Another Illinois "FIRST". Only upright bell models were made at that time. Sousa used an upright bell in his Band and never recognized the later models with bells to the front.

The Group picture of the Band in 1906-1907 was taken on the broad expanse of the floor of The Armory. Harding's individual picture, in Band uniform, in oval frame, appeared in the 1908 Illio.

Merle J. Trees

The University of Illinois public enjoyed a special showing of the Merle J. and Emily N. Trees Collection of Old Masters and Modern Paintings, October 1-22, 1950 in the west gallery of the Architecture Building. This Collection was originally given to the University in 1937. Numerous additions have been presented annually since that date, with eight new paintings bestowed in 1950 alone.

"Each painting in the group has been selected to answer the specific needs of a University museum. The perceptive judgment of Mr. and Mrs. Trees, combined with the advice of University museum officials and many other art authorities, both in America and abroad, has produced a Collection which represents the great cycles of Renaissance and Modern Art."

"Of highest importance critically and historically, the Collection contains distinguished examples of the French Primitive, sixteenth century-Italy, eighteenth century England and nineteenth century France. When works by Inness, Homer, Wyant and Ryder of the American school are added to those of Clouet, Rembrandt, Pieter de Hooch and Romney, the strength and scope of this Collection becomes apparent."

"The Merle J. and Emily N. Trees Collection was first shown on the Illinois campus in 1941. It is again exhibited at the University that those who found pleasure in these paintings may renew their acquaintance with them, and that a new audience may appreciate the cultural and educational significance of this important gift to the people of the state", read the official brochure of the University in announcing the 1950 exhibit.

Unfortunately--alas and alack--the fine Trees Collection of Paintings must remain stored in a Chicago warehouse, with only oc-

casional partial showings on the campus. The terribly limited lack of gallery space on campus makes only a few glimpses possible over the years. Likewise--the outstanding Lorado Taft Collection of Sculpture remains stored, hither and thither and yon, in numerous University buildings, inacessible, by and large, to the vast University public. Also--the notable Sousa Library and the Carl Busch Collection of unusual musical instruments remain in an upper room in the great University Library building.

When--or when--will our great cultural advantages be properly displayed in a modern Fine Arts Building and when will a suitable and adequate Band Building, with complete library and museum facilities, be made available to the art and music loving thousands who fill our campus and who visit our University?

New York, Nov. 29, 1941

My Dear Mr. Harding:--

I want to tell you how happy I am, and to say that I rejoice with you in the coming realization of your long cherished dream, which will take form in the fine new band building, the corner stone of which will be laid this coming spring. From the sketch in the Illinois Alumni News, this new home of yours is indeed a handsome piece of architecture and a far cry from the old wooden structure in which you are housed. I am sure it will be well worth the long years of waiting.

Walter S. Fischer,
Carl Fisher, Inc.
Music Dealers and Publishers, N. Y.

PART EIGHT

THE ILLINOIS BAND ADVANCES IN MUSICAL CULTURE.

CHAPTER FIFTEEN

The Illinois Band Develops

The 1906-1907 Band.

Frederick Locke Lawrence, Director; A. A. Harding, Assistant Director and Conductor; John Reno, President; F. E. Hagie, Secretary-Treasurer; H. B. P. Ward, Business Manager; B. P. Irwin, Drum Major; R. Breitenfeld, Librarian.

Solo B-flat Clarinet
F. M. Lescher
F. S. Cook

First B-flat Clarinet
G. L. Mowder
J. R. Shulters

Second B-flat Clarinet
J. B. Moore
H. H. Simmons
J. L. Burt

Third B-flat Clarinet
H. L. Hadley
R. C. Caul
Carlyle Pemberton

Alto Clarinet
A. Gore

Alto Saxophone
H. B. P. Ward

Tenor Saxophone
J. E. McMillan

String Bass
C. F. Frisinger

Piccolo and Flute
Phil S. Hanna
T. B. Lewis

E-flat basses
M. B. Craig
A. B. Sawyer

Double B-flat Basses
M. H. McMillen
F. D. Danford

Snare Drum
Merle Trees

Bass Drum
Glenn Bainum

Tympani and Bells
A. W. Ames

Solo B-flat Cornet
Wendell Renner
L. B. Hendricks

First B-flat Cornet
Miles Gibson
E. L. Murphy

Second B-flat Cornet
A. A. VanPetten
R. Jones

Third B-flat Cornet
R. R. McDowell
J. O. Siverling

Horns
Elmer Leslie
W. S. Robinson
Ralph Brainard
V. A. Mathis

Trombones
John Reno
C. E. Huff
R. Brietenfeld
R. H. Coe
R. M. VanPetten

Oboes
L. U. Helbling
F. S. Lodge

Bassoon
L. G. Karns

Baritones
F. E. Hagie
C. Wagner

The 1907 Anniversary Concert
Sousa, Victor Herbert, Wagner, De Koven, Herold, Sparkle Program.

With Professor Lawrence nominally as Director, and Harding as Assistant Director and Conductor, the Seventeenth Annual Concert, and Harding's second, was given in "The Armory", Saturday evening, March 9, 1907. Featured as soloists were Frank Shipman, cornetist; Ralph F. Brainard, tenor; and the latter's sister, Miss Adeline Shipman, accompanist. Shipman came from Paris, Ill., and had played in the Paris Concert Band under Harding.

This program was rich in varied selection--delightfully rendered, graciously received. Shipman pleased with his cornet solo, "The Three Star Polka", by Bagley, while Brainard's tenor solo, was roundly applauded.

Two prominent young members of the Band, Phil Hanna and Frank Lescher, presented a flute and saxophone duet, "Serenade" by Titl. These young chaps were among the best musicians in the Band. This selection was designed for flute and French horn, but there was no French horn in the Band at that time. Lescher a talented clarinetist, took over the horn part on "the sax", with Hanna supporting with the flute.

The first "Humoresque" played by the Illinois Band under Harding's baton, was a feature of the 1907 concert. It was "A Trip to the Country", by Luscomb.

"I used a humoresque piece just before the intermission to put the audience in a good humor, so they would stay for the second half of the program", recalls Hardings. Sometimes, the humorous number was given as an encore, just before intermission. In those years, such skits were usually take-offs on popular songs, such as "Everybody Works But Father" and "What's the Matter With Father" and other current hits.

Sousa again provided the opening number, his march, "The Free Lance", being used. Victor Herbert, one of the most gifted composers of light operas in the early 1900's, was included, with selections from his "Wonderland". Other program numbers were Overture, "Zampa", by Herold; "Bridal Chorus", by Wagner; Characteristic numbers, "Dance of the Hours" from "La Gioconda" by Ponchielli; and "The King of France with Twenty Thousand Men Marched Up the Hill and Then Marched Down Again", repeated from the 1906 Concert; and selections from "Maid Marion" by De Koven. Harding, early in his career, included musical comments and synopses in his

programs, which added to the understanding and the enjoyment of the music.

The 1907-1908 Band

Harding emerges in the University Year of 1907-1908 as "Director" and as "Conductor" of the Band. Officers were Frank Lescher, President and "Chief Musician"; R. M. Van Petten, Business Manager; F. E. Hagie, Secretary-Treasurer; C. L. Wagner, Librarian; and A. B. Sawyer, Drum Major. This band also included John Reno, M. H. McMillen, Wendell Renner, and F.E. Hagie, as "Sergeants"; and F.S. Cook, Albert Ames, Miles Gibson and W.S. Robinson, as "Corporals" designations which were afterwards discarded.

The Roster of the Band, or "The Instrumentation", as the Illio put it, included the following:

Solo Clarinet

F.M. Lescher
F. S. Cook
L. F. Borden

First Clarinet

J. R. Shulters
J. L. Burt
H. C. Smith

Second Clarinet

A. J. Albrecht
H. H. Simmons
H. L. Hadley

Third Clarinet

Carlyle Pemberton
Robert E. Doherty

Alto Clarinet

O. M. Henn

Tuba

J. E. Ackert
A. B. Sawyer

Bass

M. H. McMillen
F. D. Danford

Saxophone

Adolph Gore
J. E. McMillen
W. S. Gentry
L. S. Mangas

Flute and Piccolo

Phil Hanna
F. S. Helbling

Oboe

Fred Lodge

E-flat Clarinet

W. M. Stempel

Bassoon

R. C. Cogswell

First Cornet

R. H. Jones
Miles Gibson

Trumpet

R. R. Wagner
J. E. Mosiman

Baritone

F. E. Hagie
C. L. Wagner

Bass Drum

Frank Bachmann

Snare Drum

J. I. Mershon

Tympani and Bells

Albert Ames

Trombone

John Reno
R. Breitenfeld
H. H. Coe
R. M. Van Petten

Horn

Elmer Leslie
W. S. Robinson
V. A. Mathis
E. D. Abbott

Bass Clarinet

R. C. Caul

Notes on the 1907-1908 Band

A. J. Albrecht, Tisilwa, Ill., became an attorney, then entered the field of music education and served as a high school band leader, in the early years of the high school bands.

J. R. Shulters became a professor of Romance Languages in Purdue University, where he served until his death.

L. S. Mangas practiced law in Lincoln, Ill.

Adolph Gore served in later years as superintendent of schools at Webster Groves, Mo.

The pictures in the 1908 Souvenir Program showed the Band members, in white trousers, in front of the then Library, playing for the 1907 Commencement Processional, and also on the stage of the Auditorium, with Harding with his back to the audience. The Band was then small enough that it was not necessary to "build out" the stage. The back of the stage is shown with heavy canvas padding to aid the unsatisfactory acoustics. The drop lights cast their shadows on the canvas paddings.

The Harp, Xylophone, Reed Choir Featured in 1908 Anniversary Concert

Many unique numbers were included on the 1908 Anniversary Program--the first one to be held in the then newish University

THE UNIVERSITY AUDITORIUM

Auditorium. In fact, the Auditorium was so new that the Band Concert may have been the first program of an organization in the new building. The date was April 15, 1908, rather late in the spring for an Anniversary Concert--which may indicate that the Auditorium was so uncompleted that the building was not ready for a March concert.

Listed as soloists were Francis Hughes Wade, wife of G. Rawson Wade, voice instructor in the School of Music, harp; Frank Lescher, clarinet, and Albert Ames, xylophone.

True to form, Harding opened the program with a brisk and stirring march, the selection being "Signal Corps". by Earl McCoy ex-08, dedicated to the University of Illinois. The front page of the piano arrangement carried a picture of the University Band with McCoy in the front row. Ames made a hit with his xylophone solo, "Waterfall", a polka, by Stobbe.

Needless to say, the harp solo, "Fantasie" by Parish-Alvars, by Mrs. Wade, delighted the audience. The harp and the xylophone were new solo instruments to an Illinois Band audience. Also pleasing was Mendelssohn's "Spring Song", by Frank Lescher, with harp and reed choir accompaniment. The Sextet from "Lucia di Lammermoor", by Donizetta, played by John Reno, Richard Breitenfeld, Harry Coe, trombones, Frank Hagie, baritone, and Wendell Renner and Lester Hendricks, cornets, brought a real round of applause.

Interspersed with this unusual offering of special numbers were Band selections such as bits from "Carmen" by Bizet; "Pilgrim's Chorus from the stirring "Tannhauser" by Wagner; Overture to "Saul" by Bazzini; Waltz Intermezzo from "The Merry Widow", by Lehar; Ballet Music from "William Tell" by Rossini; potpourri of melodies from "The Red Mill" by Victor Herbert; and the finale, "Triumph of Old Glory", by the famous trombone soloist in Sousa's Band and later bandmaster, Arthur Pryor, which introduced "The Star Spangled Banner."

A great concert--one of the best in the 43 years of the Harding tenure. Numerous capable musicians were featured. The Band was thoroughly organized and played as the unit it truly was. Best of all, there was a new Band conductor in the land who was blazing a a new trail in American University band leadership--Albert Austin Harding.

Distinguished Program--The 1909 Concert

Once again--on an April date--the Anniversary Concert was given in the Auditorium--thereafter to be its locale--this was the 1909 Concert on April 20.

There were four soloists--Frank Lescher, clarinet; Miss Sarajane Matthews, soprano; Albert Ames, flute and xylophone; and Elmer Leslie, French-horn. Leslie acheived a measure of distinction in being the first at Illinois to play French-horn.

Once again--Sousa led the programmed events, with his spiritely march, then new, "Fairest of the Fair".

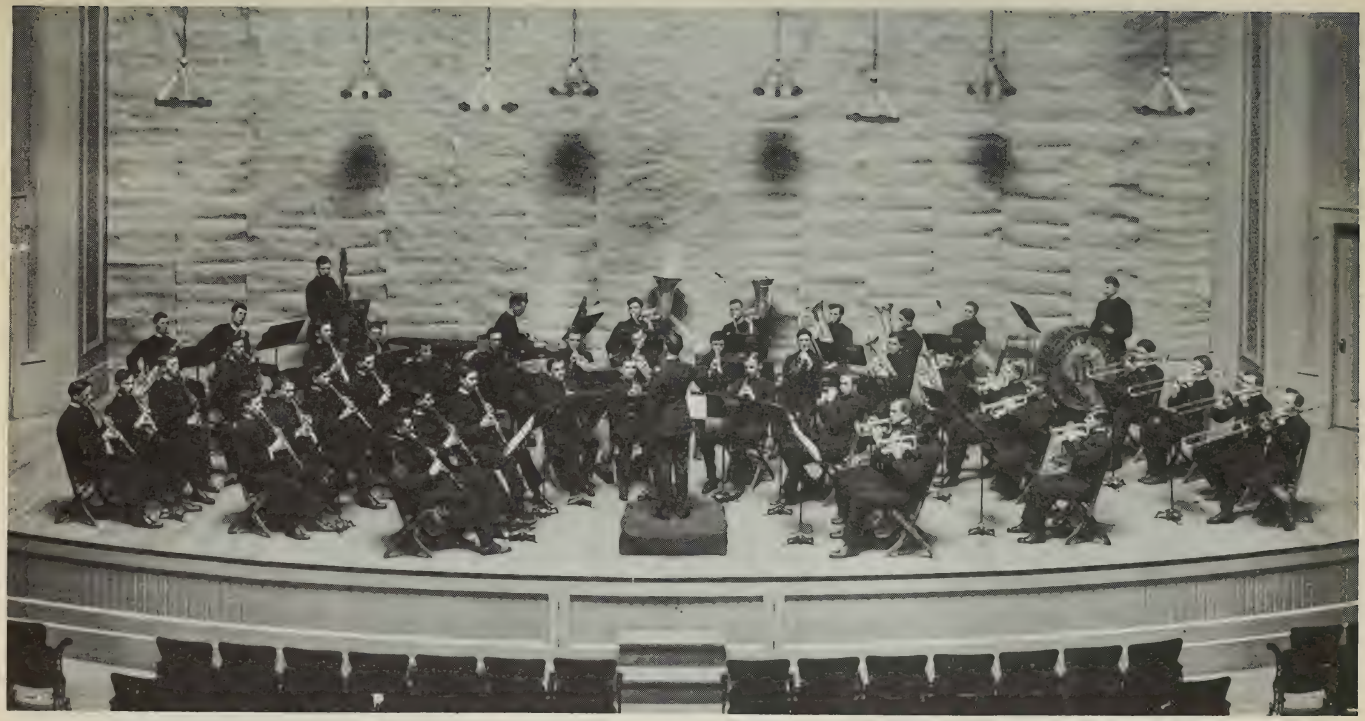
Band Concert, University of Illinois Commencement, 1909

Puzzle--Find the Band. Harding says it was on the porch of the then "Woman's Building", now "Bevier Hall", named in honor of Professor Isabel Bevier, founder of the Department of Home Economics.

Miss Matthews appeared twice on the program, both before and after the intermission. For her first choice, she sang, "Paria" by Arditi. Her second offering was composed of two songs, "The Day In Gone", by Lang, and the Prelude from "The Cycle of Life" by Ronald. Professor Charles H. Mills, the new head of the School of Music and University Organist, accompanied Miss Matthews at the piano.

Ames scored again with his xylophone solo, "Lion du Bai" by Gillet. He and Elmer Leslie teamed delightfully in a duet, "Serenade", by Titl, Ames with the flute, Leslie with French-horn. Lescher made his usual fine contribution with his clarinet solo, playing Air and Variations from "Der Freischutz", by Foreith.

A medley of "Echoes from the Metropolitan Opera House", the second number on the program, included excerpts from "La Reine de Saba"; "Tannhauser"; "Nibelungern"; "Pagliacci"; "Invitation a la Valse"; "Cavalleria Rusticana"; and "Second Hungarian Rhapsody". Other features on the program were Entr'acte and Valse from "Coppelia by Delibes; "Blumengefluster", by Von Blon; Overture to "Stradella", by Flotow; Descriptive Fantasia, "A Summer Evening in the Alps" by Kling; Potpourri, "Algeria" by the ever popular



The Band seated upon stage of the Auditorium. The time is 1908. The first Anniversary or Home concert in the Auditorium was given April 15, 1908. Frank Lescher occupies first chair clarinet position and wears a sergeant's chevrons, designating him as "Chief Musician". Note–the back of the stage is padded to aid in the troublesome acoustical problems of the early years in the Auditorium--also note the shadows on the pads cast by the lights.

Commencement Processional--circa 1908 or 1909. Can you name the year? The Auditorium was erected in 1907-1908. The Processional is led by Major (later brevetted Colonel) Edmund G. Fechet, Commandant 1900-1909. Major Fechet died November 16, 1910. Note President James with Major Fechet. Also, notice the east tower of University Hall, peeking above the even magnificent trees of that period--far more stately in 1951. Note the smokestack of the old Power Plant, and a portion of the Chemistry Building, known as the William Albert Noyles Laboratory of Chemistry. This Commencement Day must have been torrid--so many were and are--note "the parasols" held by "the ladies". President James loved ceremonial events and made an impressive figure at Commencements. He retired in 1919, removed to the West Coast, and died June 17, 1925.

Victor Herbert; and "Siren Song", rendered by the University Glee Club, with band accompaniment. "Teddy in Africa", a satirical prediction as to the outcome of Theodore Roosevelt's hunt for large game in the Dark Continent, closed the first part of the concert. Roosevelt had stepped down from Presidential dignity, in favor of William Howard Taft, on March 4, 1909, and had just announced his projected hunting tour in Africa.

Majorettes in the 1908-1909 Band
No--Nein--Thrice Ne

The University of Illinois Bands, in spite of many appeals, has never used majorettes, even during the crises of two total, all-out wars, when the masculine personnel on the campus was reduced to its lowest terms. Yet the 1910 Illio, published in the spring of 1909, reflected the growing feminine interest in campus events, which was to flower years later in many girls becoming active and proficient members of the Concert band. The Illio of 1910 featured two girl majors, each adorned in striking, almost Prussian, uniforms, sans leg apparal, of course, and brandishing mighty batons over the Band. This was in no way authorized by the Band.

Personnel continued much as in the previous year, with Harding as Director and Lescher as President and "Chief Musician" was to appear. A. B. Sawyer held a triple threat array of offices, being Secretary, Treasurer and Drum Major. C. L. Wagner was Librarian.

The instrumentation included:

B-flat Clarinets

Frank M. Lescher
F. S. Cook
J. R. Shulters
H. C. Smith
A. J. Albrecht
H. H. Simmons
H. L. Hadley
Robert E. Doherty
Carlyle Pemberton
C. M. Miller

E-flat Clarinet

W. M. Stempel

E-flat tuba.

J. E. Ackert
Milo Miller

Double B-flat bass

F. D. Danford
M. Skidmore

String Bass

J. I. McKown

Saxophones

Adolph Gore
L. S. Mangas

Baritone

R. Breitenfeld
C. L. Wagner

Snare Drum

E. Williamson
C. L. Ellis

Bass Drum

Frank Bachmann

Alto Clarinet

O. M. Henn.

Flute and Piccolo

Albert Ames
F. L. Sisco
S. E. Austin

Bassoon

R. C. Cogswell

Oboe

L. F. Helbing
Charles Fabens Kelly

Horns

Elmer Leslie
V. A. Mathis
E. D. Abbott
J. C. McLean

Trombone

H. H. Coe
W. H. Taylor
E. C. McKinnie
H. A. Moore

Cornet

Wendell Renner
Miles Gibson
R. H. Jones
C. T. Frisinger
R. R. Wagner
W. M. Miller

Trumpet

J. H. Schroeder
J. E. Mosiman

Notes on the 1909 Band and Concert

Robert E. Doherty, clarinet, served later as President of the Carnegie Institute of Technology, Pittsburgh, retiring July 1, 1950. He was one of three members of Harding's Bands who became college or University presidents, the other two being Herman B. Wells, Indiana University, Bloomington, Ind., and the late Donald Erb, son of Director J. Lawrence Erb, of our School of Music, of the University of Oregon, Eugene Oregon. President Erb died early in life. Former Director Erb is also deceased.

Doherty made numerous trips to Illinois and sometimes called Harding on the telephone. One of his last visits on our campus was to attend the Dedication of the new Electrical Engineering Building, May 19-21, 1949. He delivered the Dedicatory Address at the formal Dedication, May 20, his topic being "The Development of the Electrical Engineer". Doherty was one of the most outstanding "E. E." alumni of the University. He was fully cooperative in this undertaking of the Harding biography and the review of the Bands. When he was asked for his picture in Illinois Band uniform, he wrote as follows:

"July 5, 1950.

Dear Mr. Burford: —

Your request for an early photograph of myself came at a bad time. I am in the final stages of packing to move from Pittsburgh and everything of this nature is already packed. However, I will take your memorandum with me to Florida and if I am able to find a picture I will send it to you.

Sincerly Yours
Robert E. Doherty."

We regret, exceedingly, that the picture did not come. Doherty was none too well when he left Pittsburgh. His health was failing--failed more. He joined the Great Symphony October 19, 1950. (Author's note)

Doherty was much interested in art and maintained his interest in music throughout life. One reason for his rather early retirement from "Carnegie Tech" was to be able to devote more time to his art and musical studies.

J. E. Ackert, tuba, is now dean emeritus of the graduate school, Kansas State College, Manhatten, Kansas.

The group picture of 1909 was taken on the Auditorium stage, with Harding seated facing the audience, and not standing, as usual, facing the Band, and with back to the audience, in the characteristic pose of a Band or Orchestra conductor. The rear of the stage was covered with parallel strips of canvas--you guess it--to improve the acoustics. The lights hung suspended from the ceiling, casting shadows on the periplery of the stage, but, at that, better than the present lighting.

The University of Illinois About the Year 1910.

"A Fool's Paradise"--were the years from approximately 1910 until August, 1914. There would be no more wars--so we were assured by orators and statesmen. America was surging forward in a mighty--and merry--peace development. The University of Illinois was enjoying one of its eras of remarkable growth. The University Band was likewise moving forward with campus expansion.

Even the British Empire seemed fully convinced of continued peace in the summer of 1914. Dr. David Kinley, then Dean of the College of Literature and Arts, later President of the University 1919-1930, sat in the gallery of the House of Commons in August, 1914, five days before Great Britain declared war on "The Imperial German Government". The House was discussing a petty school bill.

Student life at Illinois, as across the United States, was becoming richer and more colorful. Homecoming in America was born--and that on the Illinois campus in 1910. Football and baseball provided keen enjoyment. Basketball was entering the picture. Fraternities and sororities, with many new chapter houses, were entering a development which would make Illinois a notable Greek-letter center.

The University Band, with Harding as Director, was doing its full share in this notable increase in campus activities. The Band

made its full contributions to all events where music was needed--and pray tell--where is band music not necessary--and certainly desirable--on a rapidly growing American Campus?

The 1910 Anniversary Concert

True to Illinois form, a Sousa March opened another gala Concert. For the March 8, 1910, Home Concert, Harding selected, as the opening number, "The Glory of the Yankee Navy".

Two compositions of some length, each calling for detail of synopsis by Harding, were used, these being "The Hunting of the Snark" by Rollinson, in the first half of the program and the Descriptive Fantasia, "A Day at West Point", by Bendix, in the second part.

Soloists were Lewis Green, baritone; Wendell Renner, cornet; and Elmer Leslie, French-horn. Renner played "Walther's Traumleid", the prize song from Wagner's "Die Meistersinger". Green sang "Bedouin Love Song" by Hawley. Renner and Leslie cooperated in two excerpts, Quartet from "Rigoletto" and "Miserere" from "Il Trovature", each by Verdi.

A selection from "Faust" by Gounod, was included, introducing "Marguerite Waltz", "Cavantina" and "Solider's Chorus". There were also excerpts from the operetta, "The Dollar Princess" by Fall; Overture to "Samiramide" by Rossini, arranged for military band from the original orchestral score; and "Musical Scenes from Spain", by Langley, including "Gypsy March", "Dance", "Habanera" and "Bolero". Closing the program was "Celebration Song" by the beloved Thatcher Howland Guild, which was, in reality, a march with singing strain, originally introduced by Sousa and His Band, which was sung by the University Glee Club, with the Band accompanying,

Dean Clark Appreciated Concert

A letter was received from Thomas Arkle Clark Dean of Men, by Director Harding, March 9, 1910 the day following the 1910 Anniversary Concert. Frank Bachmann, business manager of the band, was one of the Harding's star bass drummers.

March 9, 1910

Dear Mr. Harding:—

I want to congratulate you and Mr. Bachmann, and all who were concerned with the management of the band concert, on your unusual success. I have never enjoyed a concert more than I did the one last night, and I am sure you are all entitled to a good deal of consideration for the efforts which

you put forth. The University certainly has a right to be proud of its Band.

Very Sincerly yours,

Thomas Arkle Clark.

Band Officers and Roster -- 1909-1910

"Albert A. Harding" was Director; Elmer Leslie, President; Frank Lescher, Secretary-Treasurer; Frank Bachmann, Business Manager; Victor Mathis, Librarian; and Wilfred Langclier, Drum Major. Harding, in white uniform coat, is shown in an oval picture on the 1910 Souvenir Program.

The Roster:

B-flat Clarinets

F. M. Lescher
A. J. Albrecht
J. R. Shulters
C. M. Miller
Carlyle Pemberton
R. R. Hawkins
E. R. Block
Ray Ponder
M. S. Mason
O. J. Berg

E-flat clarinet

W. M. Stempel

Alto Clarinet

O. M. Henn

Piccolo and flute

Albert Ames
F. T. Sisco
Walter Turner

Saxophone

W. S. Gentry
H. J. Cooper
F. C. Feutz
L. S. Mangas

Bassoon

R. C. Cogswell

B-flat cornet

Wendell Renner
Lee Riley
C. T. Hull
R. H. Jones
W. W. Miller
Wayne Kirby

Trumpet

M. Cruse
H. E. Wamsley

Bass Drum

Frank Bachmann

Tympani and Bells

C. L. Ellis

Horns

Elmer Leslie
V. A. Mathis
J. E. Mosiman

Trombone

H. H. Coe
C. H. Threlkeld
W. H. Taylor
E. C. McKinnie

Baritone

C. A. Holton
T. A. Devlin

E-flat Bass

H. E. Van deVeer
Milo Miller

Double B-flat Bass

J. E. Ackert
H. A. Moore

String Bass

M. Skidmore

Snare Drums

E. B. Williamson
A. Antonisen

Notes on 1909-1910 Personnel

Many names are, obviously, hold-overs from the former year, or years, and included experienced and qualified musicians such as Lescher, Shulters, Pemberton, Ames, Mathis, Bachmann--to name these only--with no thought of being all-inclusive. New men, happily, were coming in, as band personnel, like football or other athlectic squads, must change with the succeeding years on any college or University campus.

Band Roster, 1910-1911

A.A. Harding, Director; F.M. Lescher, Assistant Director; E.C. McKinnie, Business Manager; A.J. Albrecht, President; R.C. Cogswell, Secretary-Treasurer; V.A. Mathis, Librarian; M.S. Mason, Drum Major.

Solo Clarinets
F.M. Lescher
M.W. Cherkowsky
A.J. Albrecht
B.S. Hite

First Clarinets
J.R. Suglters
J.L. Burt
L.S. Paradice
E.W. Harriman

Second Clarinets
D.D. Kirk
R.R. Hawkins
R.B. Ponder
M.S. Mason

Third Clarinets
O.J. Berg
H. Mathews
A.H. Campbell
F.E. Richart

Bass Clarinet
E.G. Brand

Flutes and Piccolos
A.W. Ames
W.C. Turner
F.D. Radcliffe
R.R. Rees

Saxophones
W.S. Gentry
R.M. Parks
V. Stevens
F.C. Feutz

Solo Cornets
L.W. Riley
C.T. Hull
G.R. Hess
R.H. Jones

First Cornets
W.W. Miller
W.I. Kirby

Trombones
C.H. Threlkeld
E.C. McKinnie
W.H. Taylor
F.R. Powers

E-flat Clarinet
W.M. Stempel

E-flat Tubas
H.E. Van de Veer
C.E. Palmer

Oboe
E.G. Young

Snare Drums
F.V. Shuck
H. Andrews

Bass Drum
H.H. Busse

Tympani and Bells
H.E. Nelson

'Cello
M.K. Miller

Second Cornet
M. Cruse

French Horns
V.A. Mathis
J.H. Schroeder
J.M. Thomas
J.E. Mosiman

Alto Clarinet
Ray Shawl

Baritones
C.A. Holton
A.E. Barradell

Bassoon
R.C. Coggswell

Frank Feutz entered highway engineering as a profession, very new, indeed, at that time. He came from Olney, Ill., and was later attached to the Illinois State Highway Commission headquarters at Paris, Ill. He served as Mayor of Paris and was present on one occasion when Harding was guest speaker before the Paris Rotary Club.

C. E. Ellis, also an engineering student, in later years, served as Superintendent of Buildings and Grounds, University of North Dakota, Grand Forks.

Walter Turner, from Atlanta, Ill., showed the good teaching qualities of his music instructor, H. O. Merry, Lincoln College, Lincoln, Ill. Merry was a professional musician and gave excellent instruction to youths in towns in the Lincoln area. Turner is now a member of the Miami, Fla., Symphony Orchestra. Harding has met him in recent years in Miami.

Turner was playing a piccolo solo in a concert in the Shrine Temple, Peoria (the old temple, later destroyed by fire, where the acoustics were said to have been perfect) when the pad came off his instrument. This solo was programmed for the first half of the concert.

"I can't go on. I have lost my pad", he whispered to Harding.

Harding then announced to the audience that the Turner solo would be given during the second half of the concert, if a pad could be provided. It was--Turner pleased with his postponed solo.

The University Band--The Entire Campus-"Dress Up"

The Campus in the Spring of 1910

The 1911 Illio was issued in those mild, balmy spring days of 1910. Campus shieks were wooing charming co-eds as they had been wont to do in previous springs--as they would be doing in all the years to come.

This Illio carried, as the mast-head on one of two pages devoted to the Band, a three-man panel of band personnel. Below the roster of the Band, at the bottom of the page, was a view showing the length of Illinois Field which will set the hearts of alumni of that delightful period of University history "a tickin like the tickin' of a clock"--to quote the beloved Hoosier poet, James Whitcomb Riley, who, incidentally, was a campus lecturer on at least two or three occasions.

Spring--and not fall--was the festive season on campus before the concept of Homecoming. Baseball eclipsed football in real campus affection--the presence of "G" Huff held the diamond in tender

regard. Basketball was struggling for full recognition, with the first game played January 12, 1906 between Illinois and Champaign high school, and with the first intercollegiate game between Illinois and Indiana January 20, 1906, each in the Gym Annex, "the Armory" of that period. Yet there was a carry over idea of basketball as a game for gals, even as a sort of a silly affair by many campus wolves. It required football, baseball, track, to stir a real man about campus. But basketball surged forward. It soon became a real sport, enough that it was played through the First World War when even Homecoming was omitted.

Those old-time spring seasons, brought a galazy of deliriously interesting events. "G." Huff and his baseball stars were tops. There was the Interscholastic Field and Track Meet, when the University has host to the Young America from the high schools of the state.

Interscholastic week-end was an event of overwhelming campus excitement. It opened, pictures equally, with the Maypole Dance, in which dainty co-eds, dressed in shimmering white, performed their lovely steps. Sometimes, with chilly weather, the gaily bedecked Queen of the May almost froze to death. Usually, however, the Weather Man was kinder. The Maypole Dance was blessed with the soft mellow glow of a balmy evening in "May-Time", or "Love-Time".

Interscholastic brought a pair of thrilling baseball games, with either Chicago or Michigan-Chicago then being among top-notchers in baseball. There were games Friday and Saturday afternoons--what games! Students of the 1950's can scarcely visualize the hurrah and the huzza of these twin baseball contests.

There was also "The Stunt Show" in which both men and women students, representing fraternities, sororities, other organizations, staged clever acts, razzing campus heroes and heroines, also faculty, in a way frequently equal to professional vaudeville, then in the heydey of its American popularity. The compiler of this volume first saw Raymond Dvorak, then a youthful student, in a two-person or "double" act, with his sister, Helen Dvorak, in a Stunt Show in the Auditorium, with Ray at the piano.

Interscholastic reached its dazzling culmination in the Circus, held Saturday evening at the south end--the old gridiron-of Illinois Field. There were acts in myriad bewilderment--with gala tumbling, trapeze, acrobatic and slack or tight rope stunts. Clowns performed in merriment and number equal to many real "shows". Bareback riders astride ponies put on their stuff. There were jokes and take-

offs on many a University "big shot", whether faculty, student or organization. The Circus terminated in a gala display of fireworks which reminded a sophomore chap of Fourth of July nights on the dear old Main Street or Public Square of his home town. What a week-end--Interscholastic!

True enough--in 1951, we have gained many things on campus--but we have lost as well.

Spring Musical Events

There were other bookings on the agenda, many of themof a real cultural nature. "The May Festival", two evenings, brought "artists" from New York and other glamerous points, who delighted audiences with the best in music. Harding and the Band gave their annual Spring or Anniversary Concerts--to flower into a major spring event.

Commencement--"A Season"

Not streamlined, then was Commencement--as at present. Apparently, people had more liesure, more spare time, to attend Commencement, now shorn of much of its former impressiveness.

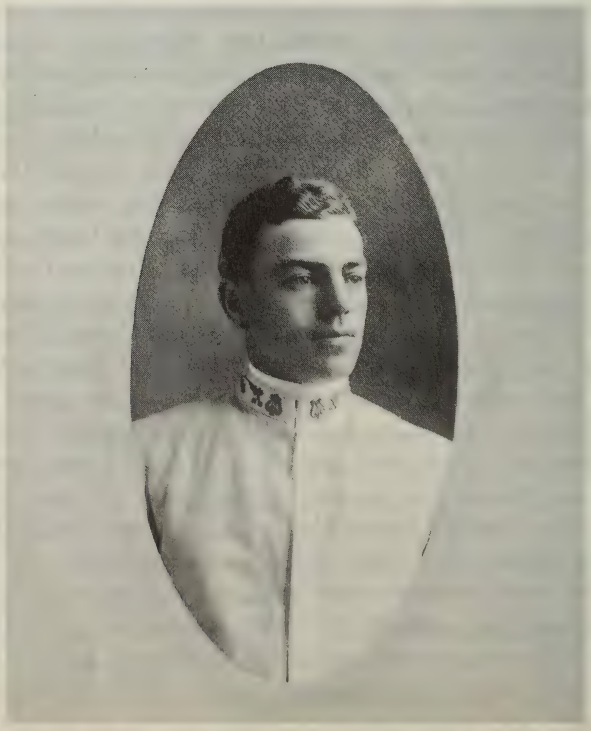
Commencement, indeed, circa 1910, was a season--not just another Sunday afternoon. The period was crowded, too, with the Senior Ball, the Promenade Dance, Class Day, Alumni Day, Baccalaureate, the Band Concert on the campus, the impressive "President's Reception", when folks wore formal in the James and Kinley regimes, with the Band presenting some of its most notable concerts for "The Reception", and finally, the solemn pageant of Commencement, when the Band, sedately, marched ahead of the Processional, even as it does to-day, playing "Onward, Christian Soldiers".

When one attended Commencement at Illinois about 1910, he realized he had been somewhere--not just a hurried service on a Sunday afternoon. The latter requirement is, of course, now necessary, with our tremendous number of graduates. Oldtime Commencements are now clearly impossible. Yet, we fear the 1951 graduate has missed something. Especially, do we mourn for the chap who "ducks" his own Commencement, usually because he is "too busy". Such a graduate has omitted the final offering from the cloisters of University life--an experience which can never be his again, as "he assumes the duties and responsibilities of life", as Commencement speakers are wont to remark. However, with favorable weather, our Stadium commencements in the early 1950's present a spectacle of grace and beauty and loveliness, which an inside program, in the

stifling Auditorium can never equal. But, what if it rains--and it did at the first outdoor Commencement?

The Band--Its Important Role

Through this profusion of Commencement events, moved one of the quiet, efficient, thoroughly organized aids--Harding and the Band--at their best in the spring--a pleasing and delightful and necessary adjunct to stimulating campus life. Regardless of the occasion--perhaps a baseball game, when a mighty slugger, like Jake Stahl, lammed out a home-run with bases crowded, while the delirious fans fairly howled--or the quaint and delicately executed Mayday Dance, or the noise and blare of the Interscholastic Circus when leading campus personalities like President James and Dean Clark were razzed and "got theirs", or the programs of their own Anniversary Concerts or the President's Reception Concerts--Harding and the Band were there--doing their full part--and more--to make those spring events even more delightful.



Harding as Youthful Director, University of Illinois Band
About 1910

Harding in White

In the three-man panel atop the Band roster in the 1911 Illio, Harding is shown resplendent in white uniform. He preferred, as Conductor, that he appear in a white coat, while the members of the Band wore white shirts. Young, vibrant, with deep affection for the Band and for the University, Harding was pleasing in white uniform. He added, in his own nifty appearance, just that touch of seasonable and dignified attire which the University needed at that psychological moment in its upward and onward progress.

The Band appeared as these spring events, when the weather was as gentle as Mary's Little Lamb, clad in white trousers and white shirts, or white trousers and blue coats. Sometimes, Old Man Weather joyed in a wintry blast, when it was as chilly as the Los Angeles area amid its blizzards in the winter of 1948-1949.

Praise Allah for white suits--at least summer attire for men! America, it was said, was really grown-up when men began to wear white clothes, or summer suits. America had come a long way from the later pioneer days when a man would have been terrified to have appeared in public in white. Mark Twain, it is said, was one of the first devotees of the white suit. It is alleged that he halted traffic on Fifth Avenue when even he, with all of his national fame, dared--yes, dared--to appear in a white suit.

Forty years ago, however, Harding and the Band, in white, or is blue and white, provided that definite something for University of Illinois life which the campus then really needed--that proper, dressed-up, seasonable attire which makes a man or an organization step out on its mettle and do things. Niftiness of uniforms added that certain dash and zest of distinction which made "Our Band", a really great organization--started it towards becoming "The World's Greatest College Band". Snappy ensemble of uniforms helped mightily.

But white for men had to fight for recognition. C. C. Burford recalls, as an urchin near the Illinois campus, how a young man, who had been reared there and who had wandered afar in what some conservative folks considered had been a semi-progidal son mode of living, returned to his native community and shocked the business men on Main Street by wearing white shoes. No young man could "ever amount to anything" if he wore white suits or white shoes!

The Old-Time Alumni Day

Likewise, the Band played for the then too-formal "Alumni Day"

when elderly alums--perchance 50 years of age--strolled sedately and stiffly below the ivy towers of old University hall and the then Library--and congregated in nooks and corners in period-designated locales, around a white tidbit of a sign mounted on a slender white pole, which proclaimed "Gregorians"--alas, there are few, if any of the Gregory era living in 1951.

On Alumni Reunion Day, the Band sat atop a small, natural mound across the cinder drive east from the Half-Way House, or the old street-car waiting station, and rendered as delightful concerts as ever given in University history. Once more--white trousers, white shirts, a white coat for the Director, were pleasing touchers for this outdoor occasion. Those rare June days can be warm--plenty hot--on the Illinois Campus. But Harding and the Band were right there in appropriate garb.

The Half-Way House

Where we caught streetcars in 1910 and in later years. Harding and the Band played many pleasing concerts on the mound to the east of the Half-Way House. This waiting station still stands in lonely granduer but it does not carry the utilitariam importance that it did 40-odd years ago. Next time, you are lunching at the lovely Illini Union Building, take a stroll from the great north doors and you still note "The Half-Way House" still guarding Green Street as it bears a mighty roar of motor traffic through the campus.

CHAPTER SIXTEEN

HOMECOMING IS BORN
THE TWILIGHT CONCERTS
EACH--AN ILLINOIS "FIRST"

In the fall of 1910 a new historical chapter was written across the records at the University of Illinois-also for a myriad of other educational institutions. Homecoming was born in that fall, thanks to C. F. Williams and W. Elmer Ekblaw, on the Illinois campus.

The University Band, directed by Harding, played for the first Homecoming October 15, 1910 on Illinois Field. Homecoming, in many ways, indicated more emphasis upon fall events and less upon spring festivities. But, amid the changing perspective over the years, Harding and the Band carried on, in the same spirit of "Illinois Loyalty" which Harding has aided in creating in 1906. And-for that matter--two World Wars, a major boom and an even more important major depression--made no difference, the Band cooperated through the years and decades.

Homecoming has formed such a vital part in the University of Illinois since 1910 that it is impossible to overemphasize its importance. No attempt will be made here to trace the 30 Homecomings since that eventful day in October, 1910, but throughout this volume, the Band's contributions to Homecomings and to football pageantry will form much of our story.

Homecoming--an Illinois "First"! What a record of Illinois "FIRSTS"!

And from the Illinois campus, the idea of Homecoming radiated to a multitude of universities, colleges and high schools, even communities, clubs and churches. Remove Homecoming to-day from the American educational scene--whether the tremendously large University or the small rural high school, and what a vacuum there would be, what a void! One of the most colorful and pictureseue features of the outward expression of our educational program would be missing.

Dab William and Elmer Ekblaw wrought a large and new chapter in campus life--comparable only, we feel sure, to Guild's "Illinois Loyalty.

Burford attended the rites held at the Leonard Funeral Home, Urbana, June 5, 1949, when the body of Elmer Ekblaw was returned to his native Champaign county and to his beloved University scene,

for final interment. He gazed at the emaciated face of Ekblaw--how stupendous was his contribution to the University of Illinois! Yet--only a few friends gathered that evening in the quiet of the funeral home. No University memorial service was ever held in honor of "Ek"--who had done so much for his campus. This writer did not feel reconciled--nor does he feel reconciled to-day--that this was omitted. Of course--the University is now so large that honor cannot be bestowed upon all of its great sons and daughters. Yet Ekblaw and Williams drew national acclaim to Illinois in 1910, when national acclaim was needed. In 1951, Illinois has abundant national and international recognition. It was far different in 1910!

Illinois defeated Chicago that dizzy afternoon by the breath-taking score of 3-0, and that by a place-kick by Otto Seiler--but it was enough for a victory over the University of Chicago, when Coach Amos Alonzo Stagg was riding the clouds at the height of his Midway career. A capacity crowd of 23,000 packed the old football bleachers on Illinois Field. How small that attendance seems compared to our peak of 71,000 in the Memorial Stadium!

Homecoming was born, indeed, amid a huzza of "Illinois Loyalty" which has never been equalled, except in the Red Grange period of the 1920's and the Rose Bowls of 1947 and 1952.

The Twilight Band Concerts

Unfortunately, the University of Illinois Reference Folder, Eleventh Annual Issue, corrected to December 1, 1950, so accurate in many respects, does not carry on page 18, "Firsts at Illinois", the date for the first twilight concert by our University Band.

Indeed, twilight band concerts constitute another of the fond memories of many alums--delightful spring concerts on campus. True enough, the Band has always had Illinois weather to consider. Sometimes--it rained--and how well do alumni remember rain on the campus--or it turned chilly, with the concerts given indoors, within the Auditorium. Usually, however, the concerts were played on the Auditorium steps. But, with a dash of rain, presto, the concert was withdrawn into the safe folds of the Auditorium. But there were scores of twilight concerts in the open--the Weather Man and his antics to the contrary notwithstanding.

Harding gives to President James--always so cultural, always so careful to acknowledge new suggestions from his faculty--the credit for encouraging the first twilight concert given by Harding and the Band on the campus--although the origin of the idea came from Harding himself.

In those now far-away, care-free years preceeding World War I, a group of Band members, aided by other campus musicians, formed a pleasing orchestra and presented Sunday afternoon concerts in Trinity Methodist church, on the fringe of the campus. These concerts were, at that time, a definite part of the cultural life of the campus. They were sponsered, at least in part, by Professor Lloyd Morey, organist and leader of Trinity Church choir, Mrs. Morey, soloist and member of the choir, and Ray I. Shawl, also a member of the choir, and of the University Band.

Harding attended these concerts, as he wished to follow all musical efforts of his Band members. On one occasion he recalls, Trinity was crowded for a most delightful concert. President and Mrs. James attended. The President touched Harding on the elbow and asked to speak with him for a moment. Harding graciously acceeded, of course, but said he would first like to congratulate members of the orchestra, as practically all of them were his band students. (1) The President replied:—

"By all means. I will await you outside the church".

It required a few minutes for Harding to shake hands and to drop a word of praise and cheer to the members of the orchestra and then to make his through the slowly dispersing congregation. People then were not in the rush and dither of to-day. Imagine Harding's surprise to find the President walking up and down the sidewalk in front of the church.

"He, the president of the University, was waiting for me, only the bandmaster", Harding modestly recalls.

There was no suggestion of any rebuke from president to bandmaster. Indeed--quite the opposite. President James had some new ideas. He liked the Band and its work. Were there not ways of extending the usefulness of the Band? The President would like to help--he wished to see the Band doing even more in the cultural life of the University. To make this story short--one fruition of this sidewalk conversation was the long series of spring concerts.

(1) Among members of the orchestra, numbering 12 or more pieces, were Henry Busse, bass drummer in the Band, violinist; Milo Miller, 'cellist, who played alto horn and mellophone in the Band, now a physician in South Bend, Ind; and Floyd Mohlman, pianist, saxophone player in the Band, and, later, the father of William Mohlman, the best bassoon player in the University Band. The father held his doctorate in chemistry, with major in water analysis and is now chief chemist for the Chicago Sanitary District. William Mohlman played bassoon for only two years for Harding and then went on to the Massachuetts Institute of Technology, as certain courses in chemistry then were not offered at Illinois. The other string players and all the wind instrument players were members of the University Band.

Harding suggested, why not have the Band play on the campus, in the evening, in the twilight, in the spring? President James agreed. The idea of twilight concerts at Illinois and throughout American universities was a-borning right there on the sidewalk in front of Trinity Church.

James had noted the almost constant appearance of bands and orchestras in popular concerts in Germany when he was a student overseas in those calmer years before the German government decided to forsake its true and abiding culture and to undertake totalitarian warfare in 1914, and again in 1939, and to attempt to conquer the world, including "her plans for America". The world would become a Teutonic state, mused Kaiser Wilhelm and Corporal Hitler--and that suddenly through blitz warfare!

When James was a young student, the German universities were devoted to the best in music, literature, philosophy, science, medicine, in brief, all of the arts of peace. Bands made a large contribution to city and even to village life, with frequent concerts in the open air, to the delight of all the people. In those quiet years, the young Edmund Janes James, an attractive American, wooed and won a German fraulein, by name Anna Margathera Lange--her memory is preserved by a tablet in the foyer of our University Auditorium.

Another "FIRST" at Illinois! Twilight band concerts on the campus. The Band would play one evening each week "after supper"--American were still naive enough them to call it "supper". Harding's idea--President James' approval--another colorful touch of real individuality was added to campus life at Illinois.

THE MAY POLE DANCE--A FORGOTTEN DELIGHT AT ILLINOIS

An attractive setting for an out-of-doors picture of co-edish loveliness in the Mays of years now gone forever was the Maypole Dance. The Band, of course, participated and furnished the music for this delightful tid-bit of pageantry.

In the 1912 Illio, Harding is shown standing in front of the Band, ready to play for the Maypole. Band members, clad in white trousers and white shirts, for it was a warm spring evening, form a pleasing musical sidedrop for the Maypole--one of the most delightful bits of feminine artistry even presented on the Illinois campus.

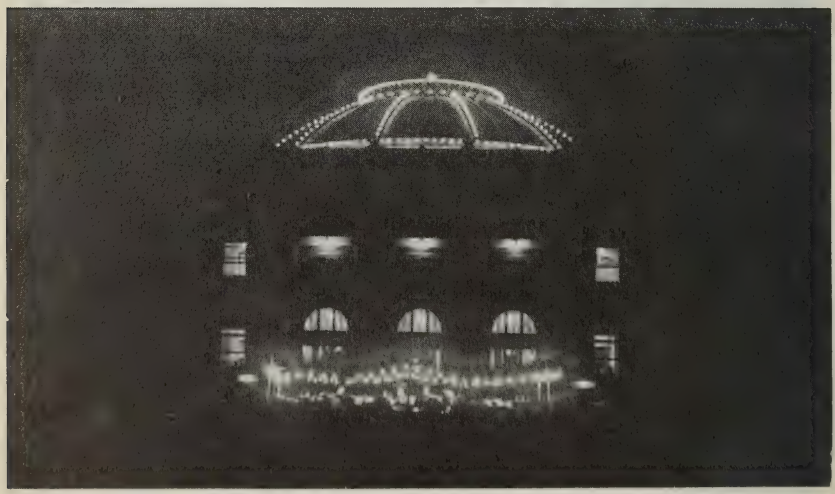
The Maypole itself appears at the rear of the Band. The gaily colored Orange and Blue ribbons, soon to be dexterously intertwined by lovely Illinois girls in white, are awaiting the magic touch of Band music to interweave these strands into fantastic creations of beauti-

ful nothings swaying from the Maypole. At the rear of the picture are the west stands of the old gridiron on Illinois Field, filled with the crowd which thronged the Field on a Maypole evening.

The Maypole was discarded with the onslaught of World War I, but never was there a dash of beauty and color more picturesque than this little Dance, so much a part of campus tradition in the old Interscholastic week-end of years and years ago.

Harding Directing the Band at the 1909 and 1911 Maypole Dances.

Our Illinois Band on "Marshall Field", University of Chicago, November 1, 1913. This was in the good old days when Chicago was a member of the Big Ten, and under Coach Amos Alonzo Stagg, really played great football. Note University of Chicago buildings and tower in background.



An unusual picture showing the Band playing a lovely Twilight Band Concert in front of the Auditorium. When? You name the date.

PART NINE

"HAIL TO THE ORANGE"
"OSKEE-WOW-WOW"
ILLINOIS SONGS AND YELLS
ILLINOIS SONG BOOKS

CHAPTER SEVENTEEN

"HAIL TO THE ORANGE"
"OSKEE-WOW-WOW"

The compiler of this volume has welcomed from Illini several contributions which we are certain will add immesureably to the value of the book.

The following delightfully prepared sketch of the writing of "Hail to the Orange" and "Oskee-wow-wow" is being used just as Howard R. Green '12 dashed it off from his thrilling memories. We wish to thank Mr. Green for his cooperation, for he not only supplied the history of these two great University songs, but he loaned us his copy of the contract between himself and Harold V. Hill, parties of the first part, and the U. of I. Supply Store (or "The Co-op") parties of the second part, covering the "Oskee-wow-wow" song (note that "Oskee" is spelled "Oskey" in thecontract and that the purchase price was $100). The Co-Op, however, declined to buy "Hail To the Orange" as the manager said he was not "impressed" by it. During many succeeding years, at Homecomings and other football games and at countless campus activities, "Hail To The Orange" has been sung heartily enough to "impress" anyone. Harding and our Bands have led many great crowds in the Stadium in singing this beloved song. We are also indebted to Mr. Green for sending us the photograph of himself and Harold Hill '11 architecture (deceased June 29, 1917).

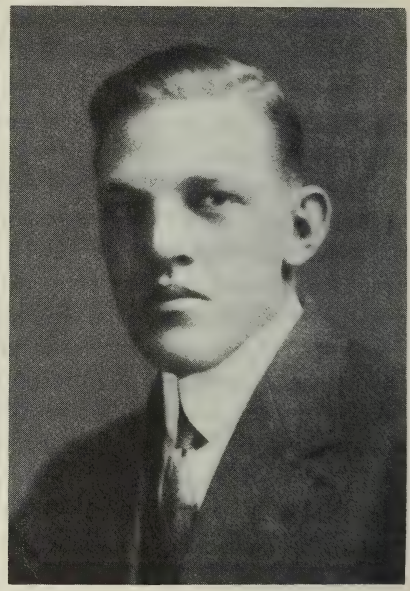
"HAIL TO THE ORANGE" and "OSKEE-WOW-WOW"

By Howard R. Green '12,
Civil Engineering, of Howard R. Green Co.,
Consulting Engineers, 208-209-210 Bever Building,
Cedar Rapids, Iowa.

If Harold Hill were here, he could tell a lot about the background of Illinois songs. But he was called away years ago, and another will have to fill in. He was a great young man with a soul for music and a heart for loyalty, but not longevity. We roomed together at twenty. It was his senior year, class of '11. He was an architectural engineer, an accomplished violinist and a remarkable ten-finger player (by ear) on the piano. All I had was a flare for four-part har-

mony with all four parts held closely within the range of the average fellows' voices. I also like to concoct words with the accent falling naturally on the accented notes of the score.

HOWARD R. GREEN



HAROLD HILL

So started a partnership, for fun, which of all things produced a few songs which lasted. We had tried nothing like it before; we tried nothing like it afterward. Just one of those things. It is difficult for me to be too serious about the part that Hill and I played in the creation of Illinois songs because Goodness knows we did not take it seriously at the time. The amazing thing is that after forty years the story can be of any interest to anyone. Gosh! Is it forty years?

College songs are in a class by themselves. Many of them live on and on because of sentiment rather then any particular musical merit. It must be that they "take the old timers back". When I was a kid at school in Massachusetts, I thought that Lord Jeffrey Amherst topped the list and that a couple of Dartmouth's tear-starting twilight songs by Bullard were wonderful. I still do. Then I heard Thatcher Howland Guild's "Illinois Loyalty" perhaps the most widely copied and adapted college song in the country, not excepting even the Yale "Boola". But fine as these old songs are, they are difficult for the average man to sing. I mean the man who can carry a tune and wants to sing the worst way (and often does), but who is limited by nature to a one-octave range.

When I went to Illinois in the fall of 1908, the university had this great, outstanding song, "Illinois Loyalty". There also was a great band under Austin Harding. Of all things! They marched in in formation and swung into a block "I" in front of the stands between the halves to play that grand old stand-up song. And they played it so that it brought lumps in a thousand throats. Austin Harding was the first to train a marching band, and the first to train a singing band.

Hill and I started out to write a musical comedy to enter in the first contest of that sort held on our campus. Hill, of Indianapolis, was inspired by the knowledge that Purdue, with her George Ade, George Ade Davis, John McCutcheon and other had produced a masterpiece. We were enthused, but we never finished the job. We did manage to place one song "Tommy Arkle Clark", in the book, but out of the dozen or so songs that we had worked up, we salvaged five or six and got them down on paper. They included "Oskee-Wow-Wow", "Hail to the Orange", "Cheer Illini", and the Sig Alph "Violets". At that time we had what we admitted was a pretty good quartet at the SAE house . Reading from tenor to bass, it ran: Dan Patch, Dung Hill, Hod Green and Frank Ward. With total lack of support of the part of our brethren, we entered ourselves in what was then known as the post-exam Jubilee contest. We were permitted to present two numbers and they were "Oskee-Wow-Wow" and "Hail to the Orange". That was their first public appearance. I don't recall that we won any prize.

But the next week I induced Charlie Graham, who was a partner in the Co-Op store, to come to our house for what, today, might be called, charitably, an audition. He wasn't too interested. He said he didn't know much about music and knew nothing at all about publishing. But he added that he had been betting on the Illini teams from time to time and that perhaps this would not be any greater speculation than he was used to. So he offered us our choice: $100 cash - or one half the gross receipts from the sale of the song. Obviously, being two 20-year-old kids, in the usual state of finances, we took the cash. I wonder how many thousand copies that Oskee-Wow-Wow song sold before the 28-year copyright expired and the ownership returned to me and to Harold's estate.

We could not interest Charlie, in "Hail to the Orange". He said it sounded all right but was too short. So we tried to give it to him and got him to print it on the inside cover of "Oskee-Wow-Wow", but he said the plate would cost $15 extra and it wasn't worth it. So we changed the words to "Hail to the Purple, Hail to the Gold"

and gave it to Billy LeVere of Evanston, who was national secretary of SAE. He copyrighted it and published it in the fraternity songbook.

We - our quartet - went over to the chapel in old Uni hall, and taught the "Hail to the Orange" version to the glee club. Hill and Ward were members; Patch and Green couldn't qualify. From that start the song grew and grew. That same fall we went over to Purdue at the time of the Illinois game there and sang another version, "Hail to the Old Gold, Hail to the Black". We sang it with great gusto, of mild appreciation to our SAE brethern in the Purdue chapter house.

Out in Cedar Rapids in the early days of radio (I think it was 1921), I became an enthusiast and had invested in a receiving set when such an expenditure marked a man as a "nut", in the opinion of his neighbors. Come fall, I read in the Chicago Tribune that their new radio station, WGN, was going to experiment with a broadcast of the Chicago-Illinois homecoming game. I believe that this was the first complete play-by-play football broadcast. So I knocked off work Saturday afternoon (we had 60-hour weeks then) and when I got home I put on my headset and fiddled with the dials until I got Quin Ryan "reporting". I don't remember the score of the game, but I'll never forget my amazement when, between the halves, Aus Harding and the Illini band played and sang "Hail to the Orange", the song we couldn't sell. Jiminy!

The next fall I went back to Champaign for Homecoming. As I walked down Green street, a window full of sheet music attracted my attention. My word! It was old "Hail to the Orange", but with no familiar names on the cover This was no act of deliberate piracy. A demand for printed copies had developed and the originators had been forgotten. However, my appeal to the publishers for an accounting produced no dividends, in spite of the fact that Billy LeVere had assigned the SAE copyright to Hill's estate and to me.

Illinois had the first college Homecoming in 1910. These two songs were ready for it, but the campus was not ready for them. In all our songs we struggled for originality. We combed every phrase for a hint of plagiarism with one exception: "Hail to the Orange". The melody of that tune was an adaptation of a then unpublished campus song of Williston Academy, Easthampton, Mass., where I was a student in 1906-1908. Therefore, the original manuscript, as copyrighted by LeVere, bore the inscription, "Words by Green, Music Arranged by Hill". This statement makes way for a number of chuckles and has been productive of a generous file of correspon-

dence involving claims of total strangers of authorship, and validity of copyrights.

A lot of amusing things have happened about these songs. Bob Zuppke told me this one when he was a dinner guest at our house in Cedar Rapids the night before an Iowa game (which we lost). He said that in Red Grange's last year at Illinois, Tito Schipa, Chicago Civic Opera Company tenor, mounted a stand in front of the Illinois section between the halves of the Michigan game and with the support of Aus Harding's Concert Band, sang "Hail to the Orange" to his largest audience. (65,000).

Zup said that the between-the-halves spectacle consumed a minute more than the alotted time and as he and his boys raced back on the field all fired up for the second-half fray, here stood Tito on the rostrum in full voice. Zup says that he rushed up to terminate the program and clear the band off the field so that the team could get going before their fire died down. But being somewhat of an artist himself, he couldn't help thinking as he came up to Tito, "Gosh, that freshman can sing!"

Hill was graduated in 1911 and went to work as an architectural engineer in Salt Lake City. So in the fall of that year while still a student, I sent him the words and a suggested melody for "Cheer Illini". Hill sent back what I thought was a wonderful arrangement. Charlie Graham bought this one too, but for $200. I don't believe he did as well on that one as he did on "Oskee-Wow-Wow". My own opinion is that "Cheer Illini" is still one of the better marching songs played at Illinois. One interesting thing: Harold worked out a remarkable continuity of descending chords in the chorous of "Cheer Illini", where the words go, "Fight, fight, for its victory or die". Several years later, the same outstanding series of chords appeared in "Over There", where the words go, "And we won't come back till it's over over there". Just a coincidence.

"Violets", the Sig Alph song, has lived a fairly busy life. It was written and put on paper in less than an hour's time. It was given to SAE and its sales, record and radio royalties go to the fraternity. It was used as a theme song by Rudy Vallee during his rising days, (and he attached a verse). It was the theme song of Herbie Kay's orchestra for years. It has been sung at funerals, weddings and for all I know, wakes.

I have always been sorry that we never got around to transcribing "For Days of Joy" (Give Me Illinois). I still think it would be a doozie for a glee club and the Fireside Chorus. But we didn't seem to have time. I believe that nothing can reduce the ego of a

man more than claiming authorship of something to a stranger. In New York some years ago, after an engineers' convention, an old friend of mine invited Mrs. Green and myself to join him and his wife for a late tour of "the Village". As we sat at a crowded table in Kelley's there was a lull in the commotion of the floor show. Up at the circular bar, a nice looking girl and two young men started harmonizing "Hail to the Orange". Good, too! But I could tell they needed a baritone, and feeling especially cooperative at the moment, I left our table and slid up behind the trio, humming the missing part. At the end of the effort, they turned to me and said "How did you happen to know that song?" I blushed, I think and with superb modesty answered "Well, I helped write it once." "Oh-h-h, Yeah?"

GEO. N. CUNNINGHAM, PRESIDENT E. R. CUNNINGHAM, TREASURER C. M. GRAHAM, SECRETARY

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631 S. WRIGHT STREET

OSKEY*WOW*WOW* SONG CONTRACT

Parties of the first part H R Green H V Hill

Parties of the second part U. of I. Supply Store.

To whom it ma concern

In consideration of the parties of the first part assigning the copyright for the OSKEY*WOW*WOW song to the parties of the second part, the said parties of the second part agree to pay $100.00 (one hundered dollars) cash to the parties of the first part. Of this sum the parties of the second part are to pay $25.00 (twenty five dollars) at once and the remaining $75.00 (seventy five dollars) to be paid within two weeks after the first retail sale of the song, which sale shall take place by April 1st 1911, thus making the final payment due not later than April 14th 1911. The parties of the first part shall incur no expense in publishing said song and shall after last payment release all claim to said song. The parties of the first part shall promote a mass meeting for the purpose of advertising the song and shall endeavor to have the the leading/ orchestras and the University Band play the said song

The parties of the second part agree to give to the parties of the first part twenty five copies of said song free of charge, and the parties of the first part agree to retain no manuscript copy of said song.

Parties of the first party H R Green & H V Hill for H.R.G.

SEAL Parties of the second part U. of I. Supply Store. By Christ Graham

Febuary Twenty First Nineteen Eleven

Songs Mellowed by the Years
By H. R. Green, Cedar Rapids, Iowa
Written in Summer of 1935

"Twenty-five years ago this summer (or in 1910) at Champaign, Ill., Harold Hill and Howard Green (members of Illinois Beta of Sigma Alpha Epsilon fraternity) set out to write what they hoped would be the first Illinois Opera. This laudable undertaking proved to be too much. The job was never finished. But from the wreckage of this venture were salvaged "Violets" and Hail to the Purple" for the fraternity, and "Oskee-wow-wow", "Cheer, Illini" and "Hail to the Orange" for the University of Illinois. Of course, no idea was ever entertained that these songs-dashed off for the moment--would live for a quarter of a century, or would become "stand-up" songs for "Sig Alph" or for "Illinois".

Author's Note--Another period of years--sixteen to 1951--have passed--the songs mentioned by Mr. Green are still precious to members of Sigma Alpha Epsilon fraternity and to the untold thousands of University Illinois students and alumni.

Author's Comment on Mr. Green's Contribution

It is, of course, painting the lily, to add comments from the author of this volume, to the excellent portrayal by Howard Green of how great campus songs came into being, but some amplification may be made.

When Mr. Green mentions the work of George Ade, he refers, without doubt, to Ade's smashing comedy hit, "The College Widow", 1904, which Ade dashed off in three weeks out of his fertile mind from his own keen knowledge of Indiana small college life. Ade told C. C. Burford one time that he used neither Purdue nor Indiana as the setting for the play, but Wabash College (interestingly enough, not then, nor now, a "co-ed" institution), or DePauw. The story of "The College Widow" was a hilarious one. It was taken to the heart of America, with "sold out" houses in New York, Chicago, other large cities. Its production at the old English Opera House, Indianapolis, and at Lafayette, Ind., was nothing short of an ovation for that great son of Purdue, George Ade '87. "The College Widow" played about 1906 at the Walker Opera House, Champaign. Story goes that students stood, or sat on barrels in line all night before the box-office to buy up the house. Fraternities posted men, in relays of students every two or four hours, to secure the precious pasteboards. One yarn ran that the theater was sold in ten minutes.

"The College Widow" was such a wow of a success that three companies played it simultaneously "on the road". It grossed three million dollars--placing Ade in the millionaire class.

George Ade and his life-long side-kick, John T. McCutcheon, Ace of American cartoonists, were members of Sigma Chi fraternity at Purdue. They were intimate friends of Charles A. Kiler, Illinois '92. It was said that Ade attended the first Homecoming at Illinois in 1910 and slept on a davenport in the Kiler furniture store--hotels had been sold out for weeks. Ade called a porter to the front door, explained that he was a long-time friend of Kiler and could he be bedded down for the night, somewhere, somehow, perhaps a davenport might serve the purpose. "Agreed", said the darky and the tall, lank form of George Ade was soon absorbed in 40 winks. C. C. Burford has an unusually large and complete Collection of Ade and McCutcheon material, with many autographed items, including one volume by the two men and inscribed, personally, by both--a rare treasure indeed. Mr. and Mrs. Burford drove to Purdue a few years ago to see the revival of "The College Widow" in the great Hall of Music on that campus, with both Ade and McCutcheon present (would to Allah that Illinois had a Hall of Music equal to that of our friend, Purdue University).

"The College Widow" was so deftly woven from Ade's fertile brain, that it was produced on the New York stage, with scarcely a change in lines. It was followed by "Just Out of College", 1905 and the Fair Co-ed", 1908, but neither achieved the heights which "The Widow", as it was called, or "The County Chairman" reached. Burford was also fond of another Ade success--"Back Home and Broke"--which he considers tops among Adiana.

Effects of Songs and Plays on Campus Life

At this point, Burford realizes he is hazzarding a big estimate of the worth and the overall importance of campus songs and plays.

Suppose--"Illinois Loyalty", Hail to the Orange", "Cheer, Illini", "Oskee-wow-wow--did prove to be popular and beloved. Again, agreed-that "The College Widow" was a whale of a big success on the stage. What of these two asertions? Much, we opine.

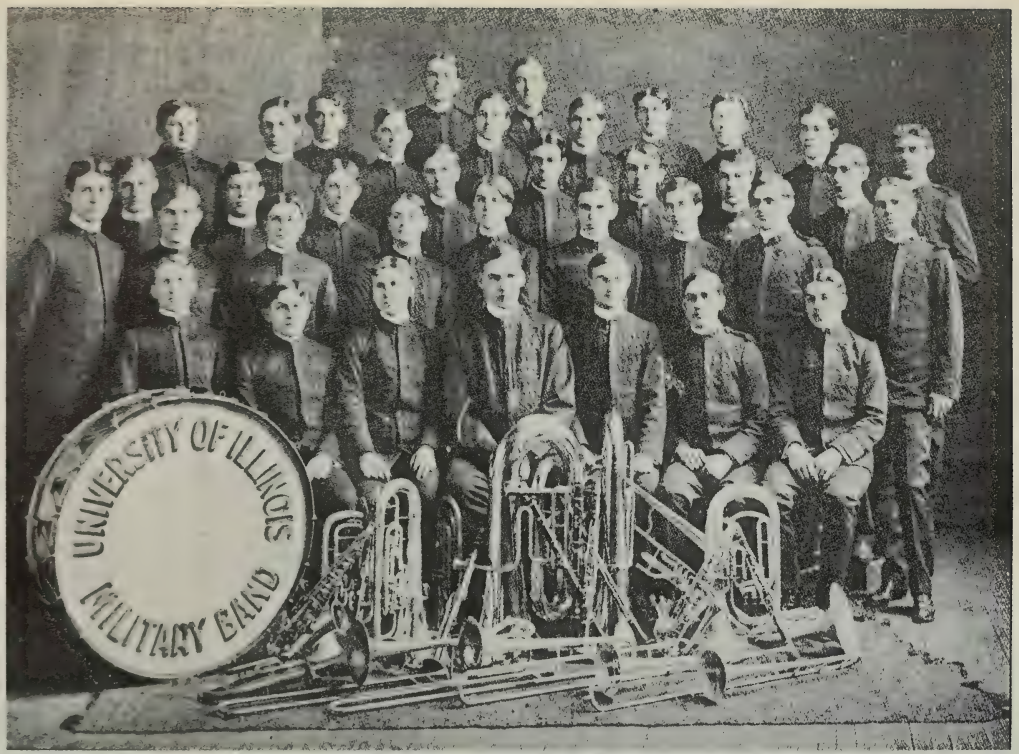
In our judgment, and having known Illinois and Purdue all of our life, we venture the opinion that campus singing and campus plays exercised national attention in focusing the spotlight on Mid-Western Universities--especially Illinois, Purdue, Northwestern, many others. These universities, previous to World War I were, from Eastern valuations, "in the sticks". They needed this pepping-up,

this arousing of campus fidelity and loyalty to center upon them the attention of hundreds of students who might have been scholastically turned otherwise into Eastern channels, such as Harvard, Yale, Dartmouth, Amherst, for lads, or Vassar, Smith, Mount Holyoke, for darling daughters. We admit, that these songs and plays did not add to the over all scholarship of Mid-Western Universities but "The East" knew we were here. A nod from Eastern institutions was always welcome when Mid-Western "land-grant" colleges were struggling for recognition.

Royalties from "The College Widow" and "The County Chairman", and earnings from the notable McCutcheon cartoons, with the wealth of David E. Ross, and other Purdue alums, provided the Ross-Ade Stadium at Purdue. And it was just this expression of alumni loyalty, perhaps stimulated by "Illinois Loyalty" and "Hail to the Orange" which provided funds from alumni and from the public to erect our own Memorial Stadium in the early 1920's at Illinois. Much can come from hearty stimulation!

The song "Tommy Arkle Clark" (to the tune of "Oh, the Bull-Dog on the Bank"), to which Howard Green refers, was sung at "The Post-Exam Jubilee" in 1910 given in Morrow Hall, Old Agricultural Building (now known as Davenport Hall). Burford attended this Jubilee, which at that time, marked a hightide dramatic production. Burford recalls that the late Haven Moss, a son of Professor Charles M. Moss, long time head of the Department of Greek, at Illinois, carried a part in this Jubilee. It is possible that Mary Moss, later Mrs. Wiley, a daughter of Professor Moss was also cast as a star in the 1910 Jubilee. In those years, Morrow Hall was a leading small auditorium on campus.

---Which Song? "Illinois Loyalty" or Hail to the Orange"? Sangamon County, Ill., (Springfield) asked the change from "Illinois Loyalty" to "Hail to The Orange". "The latter is preferred because it is better adapted to group singing and is capable of such lovely harmonies", said the Sangamon County Alums, in an editorial in "The Daily Illini", unfortunately not dated.



University of Illinois Band, 1903-1904. Harding, with his brown, curly locks parted in the middle, sits at extreme right, first row. In the center is the late Lawrence Allen, with Olin Browder at his right and the late Earl Yocum next. The band was wearing uniforms which approximated those of later years.

CHAPTER EIGHTEEN

ILLINOIS SONGS AND YELLS.

HAIL TO THE ORANGE

By H.R. Green '12 and Harold V. Hill '11.

Hail to the Orange,
Hail to the Blue.
Hail Alma Mater,
Ever so true.
We love no other,
So let our motto be.
Victory, Illinois
Varsity.

(Used by Approval of H.R. Green, Cedar Rapids, Iowa)

****

ILLINOIS LOYALTY.

Words and Music by T.H. Guild.

We're loyal to you, Illinois,
We're Orange and Blue, Illinois,
We'll back you to stand
'Gainst the best in the land,
For we know you have sand,
Illinois,
Rah, Rah.
So crack out that ball, (So smash that blockade)
Illinois.
We're backing you all, (Go crashing ahead)
Illinois.
Our Team is our fame defender,
On boys, for we expect a victory
From you, Illinois,
Che-he, Che-ha, Che-ha-ha-ha
Che-he, Che-ha, Che-ha-ha-ha
Illinois, Illinois, Illinois.
Fling our that dear old flag of Orange and Blue,
Lead on your sons and daughters, fighting for you.
Like men of old, on giants,
Placing reliance,
Shouting defiance,
Oskey wow-wow.

Amid the broad green fields that nourish our land
For honest Labor and for Learning we stand,
And unto thee we pledge our heart and hand,
Dear Alma Mater, Illinois.

Words used by permission of Melrose
Music Corporation, New York.

Second Verse
(Home coming Verse)

We're loyal to you, Illinois.
To the Orange and Blue, Illinois,
Your banner in hand,
Comes a right royal band,
From the ends of the land,
Illinois,
Rah, Rah.
Tho' restless we roam,
Illinois
Your campus is home,
Illinois.
Your arms are outspread to greet us
Shouting, your thousands meet us,
Welcome to old,
Illinois.
Che-he, che-ha, Che-ha-ha-ha
Che-he, che-ha,
Che-ha-ha-ha
Illinois, Illinois, Illinois.
Fling out that dear old flag of Orange and Blue,
We come, your sons and daughters, homing to you.
Your ivied walls before us,
Elm arches o'er us,
Wild ring your chorus,
Os-key-wow-wow,
To win you world wide fame in many a land,
For honest Labor and for Learning we stand,
And homeward turn with loyal heart and hand,
Dear Alma Mater, Illinois.

However, the second verse, designed for Homecoming, was never used, to any great extent on campus. Few old-timers can recall this verse being sung. Emphasis was laid upon the first verse, which, after all, was "Loyalty" to most of us.

****

Oskee-Wow-Wow

By H.R. Green '12 and H.V. Hill '11.

Old Princeton yells her Tiger,
Wisconsin, her Varsity
And they give the same old Rah,Rah,Rah,
At each University,
But the yell that always thrills me
And fills my heart with joy,
Is the good old Oskee-Wow-Wow,
That they yell at Illinois.

Chorus:-
Os-kee-Wow-Wow,
Illinois,
Our eyes are all on you.
Oskee-Wow-Wow,
Illinois,
Wave your Orange and your Blue,
Rah, Rah,
When the team trots out before you,
Every man stand up and yell,
Back the team to victory,
Os-kee-Wow-Wow.
Illinois.

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****

Pride of the Illini.

Dedicated to A. A. Harding and the
University of Illinois Bands,
By Karl L. King, Fort Dodge, Iowa,
Bandmaster and Music Publisher,
Former President, American
Bandmasters Association.

With Words by Raymond L. Dvorak,
Formerly Assistant Director,
University of Illinois Bands,
Director of Bands, University of
Wisconsin.

(*Copyright*, 1928, by K. L. King Music House, Fort Dodge Iowa.
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We are marching for dear old Illini,
We are marching for dear old Illini,
For the men who are fighting for you,
Here's a cheer for our dear Alma Mater,
May our love for her ever be true,
When we're marching along life's pathway,
May the spirit of Old Illinois, Keep us
Marching and singing with true Illini Spirit
for our dear old Illinois.

(Don't forget to swing one arm when singing.)
Instruction to Band Members.

Karl L. King.

Karl L. King, Director of the Fort Dodge Municipal Band and owner of the K. L. King Music Publishing House, Fort Dodge, Iowa, wrote songs and marches for many colleges and universities. He could travel across America and hear his music sung and played on almost every campus. Ray Dvorak, as noted elsewhere in this volume, supplied the words, and aided profoundly in making this Marching Song popular at Illinois. It has been thrilling, over the years, to hear our great Singing and Marching Band in the Stadium, break into the strains of this peppy march.

Mr. King is an intimate friend of Harding. Each has attended meetings of the American Bandmasters Association for years--each has served as President. Mr. King was honored on October 20, 1951 by a banquet in the Hotel Savery, Des Moines, Iowa, attended by his host of friends in the field of college, University and high school music. Harding represented the University of Illinois. Also attending was Glenn Cliffe Bainum, formerly of the Illinois Bands, now Director of Bands, Northwestern University and Secretary-Treasurer of the American Bandmasters Association.

The honoree was presented with a Roadmaster car, which was given in a veil-lifting ceremony in the lobby of the hotel. Bainum, in

behalf of the American Bandmasters Association, gave King a nifty combined brief-case and week-end bag. King received so many presents that he exclaimed:-

"It's fine to have that new Roadmaster, so I can get all this loot back to Fort Dodge".

CHEER, ILLINI.

Howard R. Green '12 and Harold V. Hill '11.

1. There's a sound in my ear,
It's a cheer, It's a cheer
And I hear it all the time,
It's from men who are true,
To the Orange and Blue,
Backing the Illini (line) or (nine)
It's not whom we meet, not victory, defeat
That really means so much to me,
But my heart throbs with joy as I back Illinois
And that grand old Varsity,

Chorus:-
Then cheer that good old Illini line (nine)
Spur it on to victory.
Let's give them fine, (nine) men,
Cheer all the time,
We'll show our loyalty,
Then fight, fight for its vict'ry or die,
Keep that Orange and Blue waving high,
All you good Illini,
Cheer all the time,
Cheer that Illini line (nine).

2. Can you hear that big band,
See those Stands, ev'ry man is singing that grand name,
That's spirit, you see,
That's loyalty.
And wins Illini face,
That's why they fight with glorious might
That's why that all I ask for mine,
Is to sing, hat in hand, to the best in the land,
And to cheer that Illini (line) (nine).

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(How clever are you in reading Roman Numerals?)

The above is a peppy song. Harding made an arrangement which was played for "time out" period, when a flash of a tune was needed, or at the change between quarters, when the time was limited to one minute. It never attended popularity, at least as a song, but the music was catchy and suitable where just a few strains were needed.

Potpourri of Other Illinois Songs.

No attempt is being made in this volume to be all-inclusive in mentioning Illinois songs. While we are naming many, we will be omitting others. Many songs had, at best, only a brief span of life. Many soon passed from the picture, even died "a-borning". This is, without question, all for the best. It is better to have a few cherished songs and marches, as we have just indicated, than to carry along many numbers which could never be used to the best advantage. But, it is well to mention several of these songs and marches, some of which had individual merit.

"The A.A. Harding March", which was "Dedicated to Prof. A.A. Harding, Director of the Illinois Bands" was written by Carl Mader, AEF, Director of the 131st U.S. Infantry Band, and F.M. Vierow '30, a former member of the Concert Band, later living in Forest Park, Ill. Mader secured the idea from watching Harding conduct the band at the National music Camp, Interlochen, Mich.

John S. Crandell, professor of highway engineering, department of Civil Engineering, University of Illinois, wrote "Illinois Overture" for "The University Concert Orchestra", of which Harding was then Director. Crandell, now retired, graduated from New York University, where he was a classmate of Ronald Werrenrath, famous baritone, and of Deems Taylor, later radio music commentator, and composer of "Peter Ibbetson" and "The King's Henchman". Crandell also wrote "Precision and Power" dedicated to President Arthur Cutts Willard.

Another old-time number was "Song of Illinois" by the late Prof. W.A. Oldfather, head of our Department of the Classics, James Adams '32, wrote an Illinois song, and it is said, 150 compositions for bands, glee clubs, orchestras. Other songs were written by Russell Howland '33, outstanding clarinetist, C.L. Herts '33 and Nat Cohen '35, the last named a nephew of Julius Cohen and Sol Cohen, Urbana musicians, who have held a life-long interest in the music of the campus.

Walter Howe Jones, head of the school of music at Illinois, and director of the Band, at the turn of the century, who also directed the glee club and chorus (all musical organizations then, indeed) has

been described by the Illinois Alumni News as "The father of instrumental music on the campus". He wrote the music for "Dear Old Illinois", with the words by W. L. Steele '96. Jones paid his last visit to the Illinois campus in 1919, when he presented an organ recital in the Auditorium. His death occured April 2, 1933, at Pasadena, Calif. His oldtime salary at Illinois was $700 a year, plus one-half of the music fees.

Once more--we emphasize at this point--our sins of omission will be many throughout this volume. In spite of our efforts to keep this book within bounds, we find it "running away with itself", many times. After all, the history of band music at the University of Illinois for approximately 50 years is so alluring, so picturesque, so comprehensive, that it can, with only great difficulty, be compressed within the lids of any volume.

Harding reports, over the years, that scores and possibly hundreds of songs have been submitted to him for criticism and probable approval. Many of these have carried some merit. Obviously, all could not be used. Certainly, Harding could not encourage their publication, as he urged Guild to complete and publish "Illinois Loyalty". After all, the market for campus songs for any one University is a thin one. Only a few can be absorbed and taken to the heart of faculty, students, alumni, as have "Illinois Loyalty" and "Hail to the Orange". Their supremacy should not be questioned. They are now becoming fully mellowed and traditional through the years.

YELLS

No attempt is made to give a complete list of yells which have been used over the years at Illinois. Many yells have persisted, and have become a vital part of the campus life. Other yells were used briefly, and then lost in the shuffle of the constantly changing thousands of students, faculty, alumni and visitors on campus. Some yells were changed through the years.

One of the old yells, about 1890, was sent by courtesy of Glenn Hobbs '91, as follows:-

Rah-Hoo-Rah.
Zip-Boom-Bah,
Rip-zip-raz-zoo,
Jimmy blow your Bazoo,
Ip zid-i-yi-ki, U. of I.
Champaign.

****

A Favorite Yell--Early in the 1900s.

Holla-ba-loo, rah-rah.
Holla-ba-loo, rah-rah.
Hoo-rah, hoo-rah,
Illinois, rah-rah.

"I consider this the best yell in my long experience at Illinois"--Harding.

TWO OF OUR BETTER YELLS.

Oskee-Wow-wow!
Skinee-Wow-wow!
Illinois! Illinois! Yeah!

Cha-Hee, Cha-Hah!
Cha-Ha-Ha-Ha!
Illinois! Illinois!
Rah! Rah! Rah!

The above yells have remained consistently popular over the years, although in decreasing interest in the 1930s and the 1940s. However, these two Yells were included in the list of Yells published in the Official Program, 40th Annual Homecoming, Indiana vs. Illinois, Saturday, October 28, 1950, in the Illinois Memorial Stadium--which should be sufficient proof that even in the 1950s these two fine old Yells are not in the discard.

Locomotive Yells have been introduced many times, but have been too long to seize and hold sustained attention from the vast Stadium throngs.

Included among Yells in the 1950 Official Program was the following "Locomotive":-

U (ch-ch-ch) I (ch-ch-ch) Illi (ch) Ni (ch)
Rah Rah Rah Rah
U I Illi Ni
Rah Rah Rah Rah
U I Illi Ni
Rah Rah Rah Rah
ILLINI

Another old favorite, used for many years, and included in the 1950 Football Programs, was:-

YEAH TEAM--CONSISTENTLY POPULAR.

Yeah Team!
Yeah Team!
Rah, Rah, Rah, Rah,
Rah, Rah, Rah,
Y-e-a-h, TEAM!

NUMEROUS OTHER YELLS.

CHANT
I-L-L-I-N-I
I-L-L-I-N-I
I-L-L-I-N-I
Fight! Fight! Fight!

HELLO
Hello (school)
Hello (school)
Illinois says
HELLO

I-L-L-I-N-I-
(Flag Yell)
With an I
With an L
With an I-L-L
With an I
With an N
With an I-N-I
I-L-L-I-N-I
ILLINI!
ILLINI!
YEAH!

FIGHT ILLINI--A GOOD ONE.

Fight, Illini, Fight!.
Fight, Illini, Fight!
Fight, Illini, Fight Illini!
Fight! Fight! Fight!

FIGHT CHANT

F-I-G-H-T, FIGHT
F-I-G-H-T, FIGHT
F-I-G-H-T, FIGHT
and on

A Yell Developed and Used by the Band:-

U-I, Illini,
U-I, Illini,
U-I, Illini,
Yeah.

Do you remember? Left to right--George Huff, Dean Thomas Arke Clark, Major Fechet.

Commencement--When? Note–Vice President Burrill; President, Charles W. Eliot, Harvard University. The Commencement speaker, President James and Mrs. Mary E. Busey (with white plume on hat) A trustee of the University; Mrs. James. Can you identify others?

CHAPTER NINETEEN

ILLINOIS SONG-BOOKS, 1908-1926.

The 1908 Song-Book, issued under the auspices of the Woman's League (Hinds, Hayden & Eldredge, Inc., Publishers) was published "in response to an urgent demand from both the faculty and the student body".

Also, there was "a need of rousing songs which belong solely to our University". The Committee in charge was composed of Willabelle Wilson '08 and Louise Shipman '08.

Acknowledgments of assistance were tendered to Professor Frederick Locke Lawrence, Mrs. Constance Barlow Smith and Thatcher Howland Guild, who judged the songs in a contest on their merit. Thanks were extended to Guild for permission to include his song, "Illinois Loyalty", to Miss Winifred Forbes and Dr. John Hancock McClellan for rearranging material, and to Victor George, Jr., for cover design and frontispage.

This volume was "slightly revised" a few years later, with "a foreword to the revised edition". Thanks were extended to Professor Stephen Sheldon Colvin, Department of Psychology and F.K.W. Drury, University Library, for use of their new composition, "The Illinois Sunset Song". Colvin wrote the words, and Drury "the melody". The piece was "harmonized" by O.W. Schreiber '07. This Revised Edition was apparently published in 1912, with Mary C. Berry '12 and Agnes N. Porter '13, serving as "Committee".

Third Revised Edition.

There was a Third Revised Edition in 1918, "The Committee on Revision" being composed of Ruth Wickoff, chairman, Mynetta Engelland, Susan Schaffer, Lois Evans, Francella Sargent, Rex R. Thompson, Phil P. Young, Louis Selzer and Neil Caldwell. The Third Edition was also sponsered by the Woman's League. The First World War was then raging. Therefore, "Illinois songs rang truest. The old spirit is alive and Illinois students want to sing".

First place was assigned to "Alma Mater" with the words by R.E. Holch '10, the music by A.E. Holch '13.

"We're Loyal to You", ("Words and Music by T.H. Guild") held second place in the volume. "Oskee-Wow-Wow" by H.R. Green '11 and H.V. Hill '11, came next, followed by "Cheer, Illini", the words by Howard R. Green '11 and the music by Howard V. Hill '11.

We are using names and class numerals precisely as given in the book, to preserve the historical accuracy, or rather, inaccuracy, of this fine little song-book. "Cheer Illini" was followed by "The Illinois Sunset Song", as noted, "Dedicated to the First Fall Home-Coming, October, 1910". Once more, we follow the exact terminology on the book, with "Home-Coming" different from our "Homecoming" in 1951. "Our University" was written by Mary E. Mann, '09, daughter of the late Frank I. Mann, and a sister of Charles J. Mann '04, baritone horn player in the Band. Mary Mann married Jack Hepburn '07, prominent student, later instructor in agriculture, deceased November 17, 1945. Mrs. Hepburn lives at 6815 Jeffrey Avenue, Chicago 49.

D.H. Rich '07 wrote both words and music for "A Toast to the Orange and Blue". Lucia A. Stevens '03 wrote the words for "The Girl of Illinois" to the tune of "Solomon Levi". E.G. Oldefest '06 composed words and music for "Come, All Ye Faithful Rooters". Vernon T. Stevens wrote the words, and he and Lewis Daly the music for "It's the System (That They Have at Illinois)." Stevens also wrote both words and music for "Illinois, We Love You", as well as both words and music for "Those Good Old Songs They Sing at Illinois", and also for the song, "For Good Old Illinois".

World War I called for "Have Courage, Illinois", dedicated to "The Illini in France", the lyrics by E. Swalm and the music by L. Daley. "Sons of Loyalty" carried words by "Walter E. Hayne & Harold J. Orr", with the music by Ralph A. Carlsen, who became a member of the original Paul Whiteman Band, the organization which made Whiteman a millionaire. "Illinois Pep" was apparently written by a Stanford University man, Allen A. Stearn, Stanford '16. The lyrics to "Take Me Back to Illinois" were written by J.E. Davis and the words by H.B. Fites. Words for "On Forever, Illinois" were written by W.C. Langdon, with the music by J. Lawrence Erb, then University Organist and Director of the School of Music. "Illinois Seniors' Greetings" carried words by Eunice Louise Badger '18 and music by Elizabeth Adelle McClure '18.

One of the prominent Band members of the immediate post-World War I period was Richard E. Kent '21, who later played in the Sousa Band. Dick Kent wrote the music and Edmund D. Swanberg, the words of "Hail, Illinois" which was "Dedicated to the Illini Boys in France". Carlsen also wrote the music for "All Alone", with lyrics by R. E. Hill, also the music, with words by R.E. Denz, and the music for the title song, "Keep To The Right", with "lyric" by Carleton Healy, taken from the then popular show, "Keep To The

Right". Carlsen and Healy also collaborated in "Lazy Blues", "Egypt", "The Love Melody", "Colorado", and "Some Day", all from "Keep To The Right".

Floyd Mohlman, pianist, and member of the Band and Orchestra, wrote the music for "The Man From Illinois", with the words by H. W. Weis and Willing Ramsey. W.H. Bennett prepared the words and R.F. Field "the lyric" for "Little Bit O'Lady", from the campus show, "A Maid and A Myth". Bennett also wrote the music and R.F. Field and W.L. Sant, the words for "The Last Waltz", while Field wrote the words, and Hale N. Byers the music for "That Saxophone Rag", the last two from "A Maid and A Myth".

Also included were two arrangements of that old-time state song, "Illinois"--one entitled "By Thy Rivers Gently Flowing", and the other, just "Illinois", each by Walter Howe Jones, formerly Director of the School of Music. Frances Keese Wynkoop Drury '05, contributed the words of a song, "My Illinois" to the tune of "Baby Mine".

University Hymns were included, one being "A Commencement Hymn", without composer being named. Other hymns in the collection were "Alma Mater", for male voices, by R.G. Mills '03, and "University Anthem", with the words by Dr. John Milton Gregory, First Regent of Illinois Industrial University, to the tune of "Adeste Fideles". The volume closed with an assortment of patriotic, popular and folk songs.

But of all the Illinois songs mentioned in this book, only two, "Illinois Loyalty" and "Oskee-Wow-Wow" are heard, by and large, to-day. This 1908 volume of songs, of course, preceded the writing and singing of "Hail To the Orange".

"Pride of the Illini" remains, in 1951, the favorite of the great Marching and Singing Band in the Illinois Memorial Stadium.

Small wonder, with a myriad of songs offered for a "try-out" by the University Band, few could even be used, in the hope that some student composer would hit upon another song which would really "click".

ILLINOIS SONG BOOK--1926 Edition.

Foreword

"The Illini spirit is exuberantly filled with the songs of our campus and when we hear that victorious cry of "Oskee-wow-wow" or the stirring chords of "Hail to the Orange" we are thrilled with "Illinois Loyalty".

"Illinois sings these with deepest sentiment and when "The Broadwalk" is but a memory, the old Illini Spirit is still prevalent. At the evening supper, besides the hospitable fire-place, or on the sorority lawns these songs are immortal. To fill the need for the words and music of our favorites, the Illinois Union publishes this book.

Raymond Dvorak, Editor.
H.G. Roberts, Chairman.
D.B. Farnsworth, Business Manager.

(Published by the Illinois Union, University of Illinois, 1926)

This Edition carried, of course, the several songs which had become fully established by 1926, such as--yes, you recognize them, of course-- "Illinois Loyalty", "Hail to the Orange", "Oskee-Wow-Wow"; and Cheer, Illini".

There was also "For Good Old Illinois", and "Fight, Illini", the words by Sam Raphaelson '20 and the music by Rose Olstasky '22; and "By Thy Waters Gently Flowing", for male voices, arranged by Walter Howe Jones. Without the music, there were the words of "The Girl of Illinois", to the tune of "Solomon Levi", by Lucia Stevens '03; "My Girl" and "My Medley", composers not given; and "Dad's Day", to the tune of "What's the Matter With Father". The little volume closed with a group of "Other College Songs", and finally, that favorite of many years on the Illinois campus, "College days" to the tune of "I've Been Working on the Railroad", with the chorus:-

"Sing me a song of college days,
Tell me where to go;
Northwestern for her pretty girls,
Wisconsin where they row;
Michigan for chappies,
Purdue for jolly boys;
Chicago for her Standard Oil,
For good fellows, Illinois".

In the early 1900s, before "Illinois Loyalty" was written, crowds at "Mass-Meetings" and on other occasions when pepping it up for games, sang a never ending song, which could go on and on forevermore:-

"And when we're up, we're up,
And when we're down, we're down,
And when we're only half way up,
We're neither up nor down".

There were many songs without terminal facilities of any kind, which can be sung forever, all day, if desired, by a group. Burford recalls that his father, a Union veteran in the Civil War, often spoke within his son's hearing, of a song which soldiers in camp and on the march in the Deep South, sang for hours at a time:-

"The old cow--she crossed the road--just because she crossed the road,

The old cow--she crossed the road--just because she crossed the road",

And so on, ad infinitum, forever, it seemed.

Burford plans publication of a volume based upon his father's reminiscenses of service as a private volunteer soldier in the Union Army. There are now many such books, but Burford has many treasures, handed to him by his soldier boy father which have never been published. These stories are unique, fully accurate and historical. The father, William T. Burford, was a private in the 111th Illinois Volunteer Infantry, served almost three years, was home and discharged before he was 21 years old, was wounded and carried his wound, much of the time a running sore, for 58 years. Such a fund of experiences should be recorded and preserved.

"The Big Collection of Illinois Songs"

The U. of I. Supply Store, "The Co-Op" advertised in 1926, "The University of Illinois Song Book, The New and Revised Edition, the Big Collection of Illinois Songs. 150 pages. Published under the auspices of "The Woman's League". Beautifully Bound in Orange, Gold and Blue. $3.

Illinois Songs at Alumni Meetings

"Illinois Loyalty" and "Hail to the Orange" from the appropriate setting for rousing alumni groups--East, West, North, South, no matter where, as Illini meet hither and thither and yon to renew campus experiences. Alumni meetings, from Boston to Los Angeles, and from Miami to Duluth, are never complete without these beloved oldtime Illinois Songs. If this volume stirs constant renewal of what we cherish as "The Illinois Spirit", it will have served at least one of its major objectives.

Military Day, 1911. Left to right—President Taft, President James, Major Archibald Butts, (who went down on "The Titanic" in 1912) Our Band had just passed in review.

Homecoming in 1912. Third Annual Homcoming. The East Bleachers on Illinois Field. The Score—Chicago, 10; Illinois, 0—Alas.

PART TEN

HARDING'S PROFESSIONAL BAND WORK.
THE ILLINOIS BANDS IN THE
EARLY NINETEEN-TEENS.

HARDING'S MARRIAGE--HOME LIFE.

CHAPTER TWENTY

PROFESSIONAL BAND SERVICE EARLY IN HARDING CAREER.

On his own, financially, Harding, as a student in the University of Illinois, was swept into professional bands and orchestras then operating in Champaign and Urbana, Ill. The first week he was on campus, he became a member of the Modern Woodman Band, and was initiated, without cost to himself, into the Modern Woodman lodge. However, this band was far from permanent in its personnel. Many of its members became allied with the Knights of Pythias Band, which flourished in Champaign for a number of years. Harding played for several years in the K.P. band, and also served as its leader--a pleasing assignment, since the leader received double pay.

A windfall was wafted Harding's direction, when he was invited to become leader of the Urbana Commercial Band, sponsered by the Urbana Commercial Club--the predecessor of the present Urbana Association of Commerce. This was not a "going" band, as was the K.P. Band, but it paid $100 a month to Harding as its leader, the first and only time this club had ever paid such a princely salary--fully acceptable to Harding--and how!

The best players of Champaign and Urbana shuttled back and forth between the K.P. Band and the Urbana Commercial Band. Many played in each Band, depending upon its engagements. The K.P. Band, with Harding included, played several times at the Illinois State Fair, also at county fairs and other festive occasions in the state. Harding was able to cover "the weak sections" in either band by engaging good players from the University Band, after he became its Director. The small fees paid for such service was a real help to the fine lads in the University Band who needed financial aid. In this way, he was able to make the K.P. Band, the best possible town band in the Champaign area in the earlier 1900s, as he did the Associated Musicians Band later.

Theater Engagements.

Harding held, for several years, the orchestra contracts, at both the Walker Opera House, Champaign and the Illinois Theater, Urbana. His first contract, however, for furnishing theatrical music, was in an early moving picture house, the Colonial Theater, Urbana, then,

operated by Wheeler and Bleau. This was, of course, in the days of the silent movies. Before the films arrived in town, it was the custom to send "cue sheets" to the theater manager with annotations as to the type of music needed to accompany parts of the movie, such as a love scene, a rural perspective with birds a-twitting, battles, street fights, other incidental music which might be required. It was up to Harding to find music for all such movie action. For his theater orchestras, he began to accumulate a sizeable orchestral library.

Member of the Union.

First playing in professional bands and orchestras, and later leading these groups, Harding became a member of Local 196, Champaign and Urbana, American Federation of Musicians. He carried his "card", as an active member for a number of years, but after discontinuing professional music and confining himself to the University Bands, he took a demit and was made an Honorary Member.

Only once did Harding ever attend a national convention of the A. F. M. This was in Pittsburgh in 1920. Enroute, traveling from Champaign via Chicago to Pittsburgh, Harding was forced to take an upper berth in the sleeper. The next morning, the gent in the lower beat Harding to the stockpile of shoes, the two pairs being tan and much alike. The pair which was left to Harding was a size too small. He wore them, in fact had to wear them, and worst of all, participated, the first day of the convention, in a parade over cobblestones, thereby adding insult to injury to his throbbing pedal extremities.

Harding, with the other delegates, marched in the parade behind one of two bands--each had 100 pieces. One was conducted by Frank Panella, a very good leader, and a well-known march writer, the other by Danny Nirella, composer of "The Rainbow Division March", which was later played by the Illinois Band.

"The Rainbow Division March", with the return of the famed Rainbow Division from service in France in World War I, proved a wow of a success. It was recorded by the Victor Company, with an immense sale of records. Nirella was paid only two cents royalty on each record sold, but the sale was so tremendous that the company soon sent Nirella a check for $2,800 as his share. Nirella told Harding that he carried the check for days, fearing to cash it and spend some or all of the money, thinking the company had made a mistake and might wish to recall the transaction and he would have to "make good". However, there was no error, and the money rightfully belonged to Nirella.

Harding, in the parade, carried a tiny American flag over his shoulder, making him feel, he said, like a school-boy. The discussions, on the floor of the convention, pertained largely to large city bands and orchestras, such as New York. Harding found them of little interest to a small city band leader. He never again attended a musicians union convention, although he recognized their importance to leaders of larger organizations in larger centers.

However, the banquet of the convention proved a surprising and interesting experience for Harding. He was seated at a table next to the speakers' table. Harding noted an attractive and striking woman at the speakers' table, a woman who would draw attention in any group. He inquired whom she was.

"Why that's Lillian Russell", he was told.

Lillian Russell had been the glamour girl of the 1900s. By 1920, she had married a wealthy man in Pittsburgh and had become Mrs. Moore. She had accompanied her husband to the banquet. Her dazzling career on the stage was related by Parker Morell in a 1940 volume, "The Age of Plush".

Miss Russell traveled for years with her theatrical troupe through the Central West. Guy McIlvain Smith and C.C. Burford, in their book, "The History and Romance of Danville Junction"[1] mention that on two occasions Miss Russell "a prima donna with all of her loveliness and averdupois (in this last descriptive classification like the curvaceous Mae West of later years) stopped with her troupe, at the Annex Hotel, at Danville Junction, then a busy transfer station in the northeastern part of Danville, Ill., for a noon de luxe dinner piping hot at a certain split minute when the company rolled off a train at the Junction station". Arrangements for the dinner had been wired ahead by Miss Russell's manager.

Good Musicians in Local Champaign Bands.

One of the best brass and string-bass players in Harding's experience was Frank A. Wiltz, popularly known as "Pop" Wiltz, who played in the town bands and theater orchestras, also sat-in, or "stood-in" as a member of the University Band and the University Orchestra under Harding. Wiltz liked to play good music, was thoroughly dependable, and proved an excellent man in band or orchestra.

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(1) "The History and Romance of Danville Junction", by Cary Clive Burford and Guy McIlvain Smith, the Interstate Printers, Danville, Ill., 1942.

Lou Helbing, piccolo and flute player, was also a well qualified member of the local town bands, under Harding. "Billy" Casad was an outstanding trombone player, having been "a seasoned trouper", with experience in a number of road shows. In later years, Harry Nelson, son of the late A.S. Nelson, old-time grocer of Champaign in the early 1900s, developed into a very competent drummer, becoming a member of the University band. One of the prominent earlier leaders of the K.P. Band was the late Joe Frison, who led the Band from the E-flat cornet. Ed Frison, a nephew, was manager.

Harding merged the K.P. Band and the Commercial Club Band into one organization, known as "The Associated Musicians Band". After all, there was only one local of the musicians union in Champaign and Urbana. Many of the players participated in each Band. There was no need for two bands. Harding led the merged band for a period.

The local band, or the merged band, naturally played summer evening concerts in the down-town area or in the parks. They booked engagements at the fairs, also the Twin City Chautauqua, many other events.

The Twin City Chautauqua, held in Crystal Lake Park, Urbana, was, for many years, one of the delightful summer assemblies of this type. Its programs, about 1910, compared with those at Chautauqua Lake, Winona Lake, Bay View, and other leading program centers. Speakers of national "head-line" importance, such as William Jennings Bryan, Senator "Pitchfork" Tillman, Billy Sunday, Sam Jones, Sam Small, appeared, also many of the better "road" orchestras, bands and speciality groups, such as trios, quartets, quintets, sextets, octets, bell-ringers, dancers, et cetera ad infinitum. The local band, with Harding as leader, played "sacred" concerts late Sunday afternoons.

The Chautauqua movement, for years one of our finest "uplift" and "cultural" conferences, vanished under the impact of the automobile, radio, moving pictures and other forms of "modern" entertainment. However, we have lost much in the passing of the Chautauqua and its winter cousin, "The Lyceum" or "The Lecture Course" and musical courses, just as we have in the removal of the legitimate, or "the legit", stage shows. We have made vast gains--we have also sustained great losses as well. Never--at any one period--does all of the good fruit grow on one tree.[1]

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[1] Read "Morally, We Roll Along", 1939, by Gay McLaren, a former Chautauqua trouper, pertaining to the picturesque Chautauqua period in our American Life, also "We Called It Culture", by Victoria Case and Robert Ormond Case, 1948, Doubleday & Company, Garden City, N.Y.

All of these engagements meant that Harding was tied up for the entire summer. Meanwhile, his University Band was growing apace. He was being called to many states to serve as guest conductor for school, college and university festivals and contests. Obviously, it was difficult, even impossible, to continue his local professional work which required practically continuous summer residence in Champaign. He therefore, within a few years, withdrew his membership in all local bands.

The Decay of "The Town Band".

The growth of the high school band movement, one of the finest musical expressions in the cultural development of our nation, which was directly encouraged by Harding at the University of Illinois and by the Bands Departments of that institution, carried with it, by and large, the eclipse of the old-time colorful and picturesque "Town Band", which had reached its climax over the turn of the century and into the 1900s.

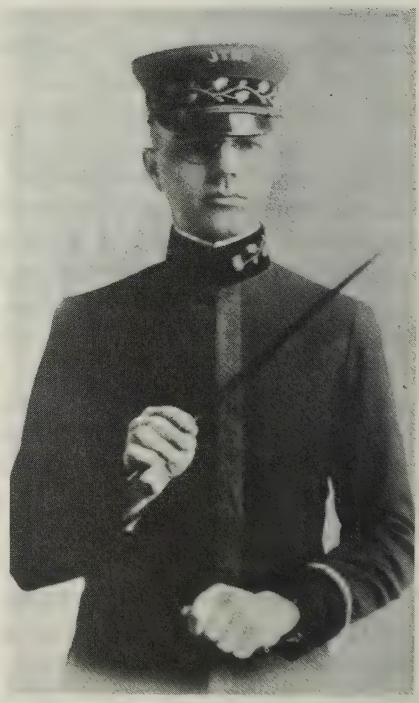
Every town had its band. It was proud of its "City Band". Into these organizations gravitated all local musicians who held any interest in band instruments and band music. Advancing age made little difference. Many cornet players, for instance, continued their participation in their "Home Town Band" until their "lip", that is, their lip, tongue and teeth background for satisfactory cornet playing, had passed, or was rapidly passing.

On the contrary, youth was eager to participate in band music, becoming more popular each year. Youth, and even boys and girls, swarmed into the high school bands, as they were formed, in scores of towns and cities. Well trained band leaders, of whom the late beloved A.R. McAllister, Joliet, Ill., and C.R. Tuttle, Muncie, Ind., might be mentioned as ideal types, appeared, giving high school instruction in band instruments, of high level, and upon a par with other high school studies. Some older local town teachers lingered, for a time, in this work of developing high school bands, but as they did not hold college degrees, they were gradually displaced, and University-trained instructors capably took over the high school band, orchestral and choral activities--the result being one of the finest developments of our contemporary high school movement.

High school athletics, especially football, and night football "played under the lights", and the even more rapid and important development of high school basketball, culminating in sectional, regional and state tournaments (with the grand prize of all being

eligibility to go to "the state") called for all the pep and enthusiasm which high school bands could furnish. Uniforms, equipment and music were provided by parents or by zealous local residents and civic organizations who gave "benefits" of one type or another to raise funds for such a highly desirable cause.

Best of all, and beyond all, it was youth, enthused by high school loyalty of a frenzied type which called for much of the real development of the high school band movement. These lads and lassies learned to read music--easily, correctly, fluently. They "followed the stick", they watched the baton. They understood their high school band leader was prepared to give them the best instruction, under high school discipline. All of these factors combined to give the high school band movement a tremendous forward push.



A. R. McALLISTER

Obviously--the "town band" could not meet this competition of youth. Men growing older could not keep pace with the excellent instruction, under competent high school instructors, which youth were receiving, with the high school band movement sparked and encouraged by the great Bands Department of the University of Illinois, as noted, and of other large colleges and universities.

Town Bands Remain

We do not mean to suggest that the "Town Band" is entirely a feature of the past--far from it. There are many Community Bands which are doing excellent work, as, for instance, The Elks Band, Champaign, Ill. But these bands have the benefit of the High School Band, and many of their members have been trained in the grade schools and the high school bands.

The "town band" began to slip into that oblivion of yesteryears into which the horse-drawn vehicles and the local passenger trains have gone.

Now, as you drive on lovely summer evenings through small towns and cities, and hear a band playing on Main Street or in the Public Square, you may rest assured that the basis of that organization is the high school band, with the larger majority of the players being youths and maidens from the high school band, and with the high school band instructor the leader. The summer concert season of six or eight weeks provides the high school band teacher with some extra coin of the realm, and with "the business men" of the town usually making up the summer band expense. Of course, here and there, Friend Dad, or an older local musician who likes to keep up his musical interests, will sit-in with the high school band.

"I regret to see the town band pass out of the picture, much as I through the Bands Department, University of Illinois, have encouraged the high school band movement in Illinois and other states. Men of my generation began our musical activity in the town band", observed Harding.

The late George Huff, Director of Athletics, University of Illinois, for many years, and baseball coach during his interesting period at Illinois, served as baseball scout for the Chicago Cubs for many summers. He told Harding he noted, approximately half-a-century ago, that almost every town claimed to have had the best baseball team and the best town band in the United States.

"In every town I visited, the local residents all announced that they had the best baseball team and the best brass band in the state", said Huff.

The passing of the town band also removed the typical town band tournament which was held on Sundays--to the dismay of the strict church groups in smaller cities throughout Illinois, Indiana other states--at the turn of the century. Harding's home town band of Paris, Ill., attended band tournaments in Terre Haute, Brazil, other larger Indiana cities, as Paris was near the state line. Champaign, Bloomington, other larger towns in Illinois, held band tournaments usually on Sundays and at the county fair grounds.

C.C. Burford, compiler of this volume, recalls that the first Sunday he was a student at the University of Illinois in September, 1900, there was a band tournament at the Champaign county fairgrounds then located on John Street, between First and Fourth streets, Champaign. Burford recalls that hundreds of bandsmen were swarming through Champaign that Sunday, participating in the band tourna-

ment which marked an extremely high-water mark in summer and early fall entertainment in those years.

Now, instead of the band tournaments sponsered by this or that town band or small city band, we have regional and state high school band, orchestral and choral tournaments and festivals encouraged by the high schools and aided by the Bands Department and the School of Music of the University of Illinois.

Types of Band-Stands

From his long experience in playing in many band-stands during his professional participation in bands, Harding noted that few, almost none, of the band-stands were correctly built. Most of them were constructed circular when no bands, aside from very small organizations, sat in the circle. Most of them had one huge electric light in the center of the stand which blinded the players as they attempted to follow their music on racks between them and the glaring light. Most band-stands were built so that boys could climb up and disturb the players.

Harding found the band-stand in the West Side Park, Champaign, Ill., where he formerly conducted concerts on summer evenings, ideally built.

It was rectangular. It had a number of lights around the upper part of the stand which threw light directly upon music scores. It was built high enough that no one could climb up and annoy band members. The ceiling dropped to a point in the center, thus directing light to music outward in every direction.

"That band-stand was erected by some one who knew something about bands", said Harding, "In fact, it was designed by a former member of our University Band".

Bandstands on Campus

The Illinois Campus has never had a permanent Bandstand, but it has played for years, for the President's Concert and other outstanding campus events, from the excellent moveable bandstand assembled by the Physical Plant Department. This Bandstand has been used on many occasions. Some of our happiest campus memories, however, include the Band playing in front of the Auditorium, where the wide concrete approach to the building provided the Band ideal space for lovely Twilight Concerts.

CHAPTER TWENTY-ONE

GALA CONCERTS BY THE ILLINOIS BANDS IN THE EARLY NINETEEN-TEENS

The Anniversary Concert--March 4, 1911.

Soloists for this concert were McElroy Johnston, Bass, instructor in the School of Music; Morris Cherkowsky, Clarinet; and Henry Busse, Violin. Accompanists were Charles H. Mills, Director of the School of Music, J.R. Shulters and C.H. Spaulding. Cherkowsky selected "Concerto No. 2" by Weber, for his Clarinet number. Busse, with his violin, who was also bass drummer in the Band, showing his versatility, played "La Argonesa" by Alard. Mr. Johnston sang three selections, all by Tschaikowsy, these being "Nur, Wer Die Schnucht Kennt", "Weigenleid" and "Pilgrim's Song".

The Band repeated, due to requests, from the 1910 Concert, "Echoes From the Metropolitan Opera House". Other numbers were a march, "The Great Conquest", by Wood, opening the program; Overture, "Lurline" by Wallace; "Ballet Egyptien" by Luigini; "Berceuse de Jocelyn" by Godard; "Blumengefluster" or "The Whispering of the Flowers", by Von Blon, also played at the 1909 Concert; and closing the Program, "Selections from the musical comedy, "The Girl of My Dreams", by Hoschna, one of the better quality of then current musical comedies.

Never should we overlook the humoresque feature, which, in 1911, was nothing less than "The Tearing' O' The Green", by Shipley Douglas, which ended, like a Sousa March, and, obviously, was a clever take-off on "The Wearin' O' the Green". It was used, in a shorter version, on one occasion as a feature, between halves, in a football game between Notre Dame and Illinois.

Overture to "Tannhauser". A Favorite of the Band.

The Overture to "Tannhauser", the great opera by Richard Wagner, which was first performed in the Royal Opera House, Dresden, October 19, 1845, under the direction of the composer, held central position in the Anniversary Concert March 4, 1911--the sixth for Harding, the 21st in University sequence. This very difficult Wagnerian number was played immediately after the intermission. It was, undoubtedly, the FIRST performance of this Overture by a University Band--another Illinois FIRST--and signalized another step forward by our University Band into the repertoire of professional bands.

Harding included the Overture to "Tannhauser" at intervals, usually once at least in each student generation, or four years, due to many requests. The increasing musical appreciation by both Band members and the University public was demanding the best in music. Harding always emphasized numbers which he considered the best from the standpoint of the musical culture of the Band members themselves, for, after all, this was the bandsmen's golden opportunity to rise to real heights in musical training. Of course, lighter pieces, including selections from contemporary songs and operettas, and always, the great Sousa marches, appeared on all programs, yet Harding was convinced that the great masters should never be neglected, principally for the benefit of the musical education of the Band members.

The Band broadcasted the Overture to "Tannhauser" in a radio program from Station WEAF, New York City in 1931 from a small theater off Times Square. In a concert in Chicago on one occasion, Harding included the beloved "Tannhauser". At this concert, the musical critics of all Chicago daily papers were present and declared the Band of the University of Illinois rendered "Tannhauser" and indeed, other numbers, with the poise and the skill of a great symphony orchestra. Ed Moore, then musical critic of the Chicago Tribune, was especially complimentary, not overlooking the fact that Harding never glanced at his score while conducting.

The Band presented a "Matinee Concert", Saturday afternoon, March 18, 1911, in the Walker Opera House, Champaign. Harding was Conductor; and the soloists were C.L. Gustafson, Baritone, and Harry Nelson, Xylophone, with C.H. Spaulding, accompanist.

"The Overture to Tannhauser", by Wagner, which proved such a feature at the Anniversary Concert of the preceding March 4, was repeated.

Also repeated were "Berceuse de Jocyln" by Godard; "Echoes From The Metropolitan Opera House" by Tobani; and Selections from the Musical Comedy, "The Girl of My Golden Dreams" by Hoschna.

Nelson used "Marceline" by Trinkaus for his Xylophone solo; and Gustafson, with a lovely baritone voice, sang "A Bowl of Roses" by Clarke, and "What the Chimney Sang", by Griswold. Busse, Violin, Milo Miller, 'Cello, and J.R. Shulters, Piano, played Shubert's Trio, "March Militaire".

The Humoresque was on the popular song, "What's the Matter With Father" by Lampe. Sousa was included--surely--with his stirring March, "Semper Fidelis".

Other numbers were March, "Tipperary", introducing Irish Airs, by Helf, which opened the Program; and Selection from the Opera,

"Doris" by Cellier;

The Souvenir Program announced the last number, School of Music, Artists' Recital Course, a Song Recital, by Madame Chilson-Ohrman, Monday evening, March 20, in the University Chapel. Concerts were often given in those years in the old Chapel, in University Hall--do you remember?

The Roster of the Band in 1910-1911:-

Solo Clarinet
Frank M. Lescher
M.W. Cherkowsky
B.S. Hite
A.J. Albrecht

First Clarinet
J.R. Shulters
L.S. Paridice
J.L. Burt
E.W. Harriman

Second Clarinet
R.R. Hawkins
Ray Ponder
M.H. Mason
D.D. Kirk

Third Clarinet
O.J. Berg
H. Matthews
A.H. Campbell
Frank Richart

Alto Clarinet
Ray Shawl

Bass Clarinet
E.G. Brands

E-flat clarinet
W.M. Stempel

E-flat flute
R.R. Rees

Oboe
E.G. Young

Bassoon
R.C. Cogswell

'Cello
Milo Miller

String Bass
C.T. Frisinger

Bass Trombone
J.M. Simons

E-flat tuba
H.E. Van de Veer
Cyrus E. Palmer

Baritone Saxophone
F.C. Feutz

Trumpet
M. Cruse
G.B. McMillen

French Horn
J.H. Schroeder
Victor Mathis
J.M. Thomas
J.E. Mosiman

First Trombone
C.H. Threlkeld
E.C. McKinnie

Second Trombone
W.H. Taylor
F.M. Powers

Baritone
C.A. Holton
L.B. Walker

Double B-flat bass
C.E. Smith
Bon Kirk

Alto Saxophone
W.S. Gentry
Ralph Parks

Flute and Piccolo
Albert Ames
Phil Hanna
Walter Turner
F.D. Radcliffe

Tenor Saxophone
V. Stevens

Solo Cornet
Lee Riley
C.T. Hull
G.R. Hess
Wayne Kirby

First Cornet
W.W. Miller
A.E. Berredell
R.H. Jones

Snare Drums
Fred Shuck
H. Andrews

Bass Drum
Henry Busse

Tympani and Bells
Harry Nelson

Officers of the Band (in this instance, we will precede the list of officers with the Band Roster, as Harding always liked every consideration possible to the "boys" in the Band) were as follows:-

Director, A. A. Harding; Assistant Director, F. M. Lescher; Business Manager, E.C. McKinnie; President A.J. Albrecht; Secretary-Treasurer, R.C. Cogswell; Librarian, Victor Mathis; and Drum Major, M.S. Mason.

Personnel of the 1910-1911 Band

E.W. Harriman, a special student, was the father of Carolyn Harriman Bert, an outstanding violinist, and of Grace Harriman Sexton, one of the first girls to play the string bass in the Concert Band and now the wife of Haskell Sexton, Assistant Professor of Music and of Bands, University of Illinois. Mr. Sexton now instructs the cornet sections of the bands and plays cornet in the Concert Band. Mrs. Sexton plays string bass in the Concert Band.

M.W. Cherkowsky, who later changed his name to Sherwood, became, first, a professional band musician, playing clarinet in the Innes Band, ranking in the class of the Sousa Band, and afterwards a prominent physician in Milwaukee, his home city. E.G. Brands, known as "Shorty", became a leading newspaper man in St. Louis.

Bernie Hite, solo clarinetist and a talented musician, came from Shelbyville, Ill., which pleasant county seat city has furnished several outstanding members of the Illinois Bands over the years.

Bennie Henton, Shelbyville, became an able saxophone player in Sousa's Band. Harry O'Brien, also of Shelbyville, was another able

clarinetist. He is now a manufacturer of glass clarinet mouthpieces, Indianapolis.

Several future members of the Illinois faculty were members of the Band during this period. Many continued for years their musical training and enjoyment with the Band. Among these were E.G. Young, now deceased, professor of railroad engineering; Cyrus E. Palmer, professor of architectural engineering and associate dean of the college of fine and applied arts; Ray I. Shawl, known as "Stubby", professor of farm machinery, and Frank M. Lescher, professor of architecture.

The death of Professor Young, in the prime of life, was a severe blow to old-time Band friends. He had made for himself a national reputation as an authority upon complex problems of railroad operation and management.

Cyrus E. Palmer, universally known as "Cy", is now a prominent campus leader. He played in the Band for many years, always co-operating, even as a faculty member, as a "sit-in". He was one of the members of the committee who presented Harding with a plaque at his Farewell Anniversary Concert. He was also spokesman for the committee which presented the portrait of Harding to the University at the 1950 Home Concert. Palmer has become a national authority upon the architecture, construction, operation, history and folklore of Mid-Western steamboats, including both the graceful old swans, which plied the Mid-Western rivers and the 1951 "workboats" which push great fleets of barges filled with cargoes. Palmer knows all the answers to problems of river craft, whether of the stately boats of the Mark Twain era or the "pusher" boats of the present day. He has taken many trips on river boats, and holds an intimate acquaintance with river men. He spends much of his vacation period on boats. His private Collection of pictures of river steamers, and other reminders of river craft and lore, is unsurpassed in the United States. Almost single-handed, Palmer financed the erection of the chapter-house of his fraternity, Sigma Pi, on the Illinois campus. Side-partners in the E-flat Bass section of the Band were Palmer and Van de Veer, steadfast friends.

Frank Richart served as Research Professor of Mechanical Engineering and, for a number of years, as Illinois Faculty Representative on the Big Nine (or, much of the time, the Big Ten) Athletic Board of Control. He retired from this appointment in February, 1950, and was succeeded by Dean Robert B. Browne. Mr. Richart passed away July 16, 1951.

UNIVERSITY BAND OF 1910-1911

Ray Shawl holds what is believed to be the absolute long distance record for continuous service in the band--over 40 years. He has always played in the alto clarinet or bassoon section. He was one of the faculty members who sat-in with the Band at Harding's Farewell Anniversary Concert, March, 1948, and when Harding's portrait was unveiled at the twin "Home" concerts in March, 1951. Shawl has lived continuously in the University community over the years. He was a member of the choir of Trinity Methodist church, near the campus for 27 years, which was two years longer than Professor and Mrs. Lloyd Morey. Shawl, Morey and Mrs. Morey were honored by an appreciation banquet in honor of their long choir service--a truly commendable record.

Bonum Lee Kirk is now a Champaign attorney. Lee Riley, Ralph Parks and Fred Shuck were Urbana lads. Harry Nelson, a Champaign student, was the son of the late A.S. Nelson, owner of one of the old-type individually owned grocery stores in down-town Champaign when petty purchases were delivered free to customers in horse-drawn "delivery wagons". He was a brother of Bert Nelson, who became a prominent insurance executive in Peoria, Ill. and Milwaukee, Wis. Milo Miller, 'cello and mellophone player, was featured as a 'cello player with Henry Busse, Chicago, violinist. Verne Stevens, a tenor saxophone player, was an amateur composer and wrote two or three pleasing, but not important, pieces. Gaylord Hess was from Momence and a talented cornetist. He is now a physician in his home town. C.H. Threlkeld became associated with a leading newspaper in Phoenix, Ariz.

The Urbana Chantanqua, when Harding played in the Chantanqua Band.

AN OLD-TIME BAND PICTURE

The Band leading the Commencement Processional, or more probably, the Baccalaureate Processional to the Auditorium. When? The picture is not dated--alas! It was about 1911. Noting the small number of spectators, we opine this was Baccalauteate, as many graduating seniors "ducked" that service. Now--presto--in these modernistic days of 1951, we have outgrown Baccalaureate--perhaps we do not even need religious services to-day, although this author stubbornly clings to his Presbyterianism.

Note the Band members wearing white trousers. Note, also the full length dresses of "the ladies". The day was hot--as have been many Commencement days, and "parasols" are seen. Pearl Adams, better recalled as "Pete", is leading the Processional. He was then the lone policeman on campus, was not even armed. Now, the University has a complete "Department of Security and Traffic", with a large staff of police, bristling with arms and ammunition.

CHAPTER TWENTY-TWO

A NOTABLE GUEST OF HONOR

MILITARY DAY--SPRING OF 1911

The Band Plays for President Taft

Military Day is an annual event at the University of Illinois, incorporated as the Illinois Industrial University February 28, 1867, in accordance with "The Morrill Land Grant College Act of 1862" (the bill signed by President Abraham Lincoln) whereby the national government gave to each state in the Union public land scrip equal to 30,000 acres for the endowment, support and maintenance of colleges where the leading object shall be, without excluding other scientific and classical studies, and including military tactics to teach such branches of learning as are related to agriculture and the mechanic arts--hence "military tactics" constitute a required subject. The University Band has always played on Military Day and has always fully cooperated with the Department of Military Science and Tactics.

The visit to campus of President William Howard Taft, Commander-in-Chief of the Army and the Navy of the United States, to review the military department on Military Day, May 21, 1911, was an auspicuous and unusual episode in the history of the University. Never before had the University entertained a more gracious guest than President Taft. He was amiable in the extreme. He loved public events and public ceremonies. He was accompanied to campus by a striking personality, Major Archibald Butts, known as "Archie" Butts, his aide-de-camp. Butts was a handsome figure--100 per cent American, 100 per cent military, an ideal aide to attend his Chief. Butts, however, was not long for this world. He perished when the great steamship, "The Titanic" struck an iceberg in 1912, in the North Atlantic. About 800 persons, including Butts, sank to that poetic grave beneath the waves.

At noon that day, to show his democracy and his love for the men of labor, President Taft was whisked in an automobile--really a horseless carriage--belonging to Congressman (later Senator) William B. McKinley, Champaign, to the Big Four railroad shops in the eastern part of Urbana, where he addressed the men as they ate their noon lunch and rested a moment from honest toil. Burford recalls seeing the President gliding down Green Street in Urbana, bow-

ing and smiling to all and sundry. There was no hint of a military guard or of secret service men, aside from Major Butts, for Taft in those calm years.

The Band in An Unusual Campus Picture

The 1912 Illio carried a striking picture of the entire length of Illinois Field--its long expanse from north to south. The Band, after passing the reviewing stand before President Taft, President James and distinguished personnel, marched north for an appointment with a photographer. The Band took a position just north of the northeast corner of the baseball diamond, just north of third base, and stood at attention facing north.

The Band was then composed of 42 members, with Harding additional. Bandsmen wore white trousers, with regulation blue coats--an impressive sight that Military Day in 1911.

The picture secured carried a magnificent view adown Illinois Field. Crowded are the memories of an alumnus as he surveys this campuscape. There stands Jake Stahl's tree, in the rather immediate foreground southwest of the baseball diamond. Stahl knocked a skyward fly almost to Heaven, which landed over and beyond that tree. He brought in three men, besides himself, for the bases were jammed with runners. This was a frozen moment in Illini athletic history followed by a spontaneous deafening roar, the like of which was not heard again until Red Grange made his famous touchdown from the kickoff in the Illinois-Michigan game at the Dedication of the Illinois Memorial Stadium October 18, 1924. Stahl's Tree has been removed--but we opine that hither and thither and yon Illini will scan these lines and recall the glory of baseball on old Illinois Field.

To the left of the tree and southeast of it, before the east side football stands which accomodated crowds--then thought tremendous--was "The Reviewing Stand", gaily bedecked with bunting, upon which national military and campus officials stood while the University Regiment and the University Band marched in review.

Farther south, we see the Gym Annex, formerly called "The Armory", then the focal point in campus military affairs, and the Men's Gymnasium, now known as the Men's Old Gymnasium. Both buildings have fallen from their former high estate. Military activities were long ago transferred to the present Armory. Major athletic events are now anchored in the George Huff Gymnasium and the Illinois Memorial Stadium at the far southwest edge of the campus--

hese sites seemed terribly "far out" in 1911. One can glimpse the mokestack of the old power plant, a landmark impressive to sophomore eyes. It disappeared long before 1951, with all power operations centered in the Abbott Power Plant, again far to the southwest, on the very fringe of the campus, along the Illinois Central racks. However all tracks, both steam and electric, including both nterurban and local streetcars, have long since vanished from the campus.

Beyond, far to the south--appear the twin towers of Old University Hall, razed in 1938 by sledge-hammer blows of building wreckers. Also, one can spot the equally lofty tower of "The Library", as it was then known. It was rather sparkling new when we viewed with younger lamps of vision. That tower still stands in 1951, but students are not awed as they were in 1911. That building is now Altgeld Hall, home of the college of law, at the north, and the Mathematics Building, at the south. The University Library now occupies a newer Gregorian-style structure, with its almost limitless expansion in future decades, with the erection of many ten-story book stacks, each sized to contain half-a-million volumes. The present University Library is also "far out", as 1911 alums will recall, and occupies the former Horticulture Department grounds.

Yes, the University landscape, the skyline, the skyscape, have all changed since that Military Day in 1911, when Harding marched the Band northward a few hundred yards for a photograph--a picture which remains a real classic of the University vista of 40 years ago.

The 1912 Anniversary Concert

Soloists at the March 2, 1912 Home Concert were Marie Ludwig, Chicago, Harp; and Walter Turner, Band member, Flute and Piccolo. With the exception of Mrs. Wade, a faculty wife, in 1908, Miss Ludwig presented the first Harp solo on campus. Her selection was "Valse Caprice" by Cheshire. She charmed and delighted her audience, which filled the Auditorium to capacity. There were encores, of course. There was no Harpist on campus in 1912. Miss Ludwig was a professional artist. She played several years with the Illinois Band, either in Home Concert, or on tour.

Turner favored with "Chant du Rossignol", or "The Song of the Nightengale", by Filipovsky. Henry Busse, violin, Milo Miller 'Cello and Floyd Mohlman, Piano, all Band members, played Finale (Allego assai appassionato) from Mendelssohn's "Trio in D Major". An unusual feature of this Concert was the singing of "The Sword of Ferrara", by Bullard, by the Glee Club, led by Glenn Bainum.

The program opened with a March, "With Sword and Lance", by Starke, followed by Potpourri of excerpts from "Lohengrin", "Carmen", "Samson and Delila", "Aida", "Tales of Hoffman" and "Faust".

Sousa and Victor Herbert were each included on the program. The Band played the new Sousa Suite, "Dwellers in the Western World". The Herbert selection was "Gems" from his new operetta, "The Duchess".

Other numbers were "Simple Aven", by Thome; Intermezzo from "Naila", by Delibis; Introduction to Act III and the Bridal Chorus from "Lohengrin" by Wagner; Selections from the operetta, "The Spring Maid", by Reinhardt; Overture to "Mignon" by Thomas, the French composer; and Three Dances from "Henry VIII", by Edward German, well-known English composer, who successfully wrote incidental music to several of the Shakesperian plays.

The 1911-1912 Band

Band officers this year were Albert Austin Harding, Director; J.R. Shulters, President; Milo Miller, Secretary-Treasurer; M.S. Mason, Drum Major; Wayne Kirby, Librarian; and A.J. Albrecht, Business Manager.

Pictures on the Souvenir Program showed the Band seated upon the Auditorium Stage, also forming the letter "I" facing the east stands on Illinois Field.

Instrumentation of the First Band, 1911-1912:-

Solo Clarinet	Flute and Piccolo	Horns
Frank Lescher	Walter Turner	V.A. Mathis
A.J. Albrecht	F.D. Radcliffe	J.M. Thomas
J.R. Shulters	R.R. Rees	D.K. Morrison
Ermane Bucher	J. Barr	G.B. McMillen
Rollin Ginzel		

First Clarinet	Oboe	Trombone
D.D. Kirk	E.G. Young	C.H. Threlkeld
G.I. Lindberg		F.R. Powers
Ray Ponder	Bassoon	G .I. Boone
Olin Browder	G.B. Ruby	W.H. Taylor
		J.W. Simmons

Saxophone
Frank Mohlman
W.S. Gantry
Ralph Parks
P.N. Davis

Second Clarinet
R.R. Hawkins
M.S. Mason
H.L. Slack
E.R. Block

Third Clarinet
H. Matthews
A.H. Campbell
Frank Richart
J.H. Rapp

Alto Clarinet
Ray Shawl

Bass Clarinet
E.G. Brand

'Cello
Milo Miller

String Bass
Bonum Kirk

Solo Cornet
Lee Riley
Wendell Renner
G.R. Hess
Wayne Kirby
W.W. Miller

First Cornet
H.G. Winans
R.E. Greenberg

Trumpet
R.P. Dewey
A.H. Orcutt

Baritone
C.A. Holton
C.W. Collins

E-flat Bass
W.E. Van de Veer
Cyrus Palmer

B-flat Bass
W.N. Leonard
J.R. Adams

Snare Drums and Bells
Glenn Bainum
K.V. Root

Tympani and Xylophone
Harry Nelson

Bass Drum
Henry Busse

Properties
J.H. Tylor

The Second Band

And now--for the first time in the history of the University of Illinois Band Department, we have "The Second Band".

The University was growing in numbers. Band work, under Harding was attractive. Many candidates appeared, in "try-outs" for Band positions. Not all could be used, at least in the First Band. Therefore, the Second Band was formed. Through the coming years we will have much to say about the First Regimental, Second Regimental and the Singing and Marching Bands.

Officers of the Second Band were A.A. Harding, Director; R.P. Hall, President and Librarian; E.J. Anderle, Secretary-Treasurer; and H.S. Johnson, Business Manager.

The Instrumentation was composed of the following students:- H.H. Moulton, W.R. Reitz, W.H. Pearson, L.L. Larson, flute and piccolo; F.E. Dace, E-flat clarinet; R.R. Wells, G.B. Hopkins, F.M. Woolridge, T.E. Maury, R.S. Mason, G.B. Ruby, M.E. Gangstad, A.W. Cross, J.T. Belting, B-flat clarinet; F. Turner, H.B. Randolph, H.A. DeWerff, saxophone; J.H. Tyler, Bassoon; R.P. Hall, L.M. Bauer, M.E. Hinds, R.E. Witchell, W.H. Ponder, E.V. Potter, I. McKinney, J.C. Knight, W.E. Dick, W.F. Hubbard, W.L. Griffin, J.W. Dammers, E.F. Schlarmann, H.E. Ferguson, J.D. Mattison, cornet; H.V. Schwarzkof, R.P. Garrison, trumpet; A.R. Wilson, J.P. Faurot, F.B. Warren, G.W. Lantz, L.L. Smith, W.B. Porterfield, E.M. Rowe, trombone; H.S. Johnson, F.B. Hadley, A.F. Cade, M.W. Pickell, C.C. Searle, H.M. Page, J.S. Herriot, horns; C.E. Hungerford, C.F. Weingartner, H.S. Nichols, C.O. Rosencrans, baritone; E.V. Allen, R.W. Schwartz, F. S. McCall, E-flat bass; E.E. Sandall, H.R. Siebens, double B-flat bass; B.T. Young, string bass; E.J. Anderle, R.R. Danielson, M.F. Froyd, A.R. Lacey, W.W. McMein, F.W. Panhorst, P. Remmel, E.M. Salisbury, P.E. Wagner, R. Wilson, E. Price, R. Stevens, A.L. Wanner, W. Wagner, drums.

The Band, seated upon the stage of the University Auditorium in 1911. Its size and position were relatively the same in 1912. Harding is standing in center, baton in hand. Note the many palms used to decorate the front of the stage.

A TWILIGHT BAND CONCERT ABOUT 1912

Note the many automobiles, including many Model-T Fords, parked along the cinder drive which ran south in front of the then Agricultural Building (now Davenport Hall, or "Old Ag") towards the Auditorium. There is no cinder drive there in 1951--rather a second Broad Walk, known as Carr Walk, in honor of Robert F. Carr '93, a generous contributor to campus causes, furnishing funds for the building of this Walk, also for the Memorial Stadium and for the Kappa Sigma fraternity house, of which chapter he was a member. Mr. Carr died January 22, 1945, in Chicago. Charles A. Kiler '92, served as a pallbearer. Speaking of Model-T Fords, C.C. Burford drove his hand cranked Ford in 1914 down this cinder drive, and parked it about 4 p.m., in advance of a Twilight Concert, where he and his girl friend could sit that evening and enjoy the Concert. If you note a line drawn through the center of this picture, kindly forbear. It is clearly a case of two pictures spliced together. Who did it-we wonder? There is no way to overcome this defect with the passing of many years.

Comments Upon 1911-1912 Band Members

There was a carry-over of names from year to year. Students were--and are--on campus, normally, for four years. Some remained as "sit-in" members of the Band, as faculty members, or residents of Champaign and Urbana, for more years than their own student generations. Names such as Lescher, Albrecht, Shulters, Browder, Shawl, Brands, Young, Kirk, Riley, Mathis, Thelkeld, Van de Veer, Palmer, Bainum, Nelson, Busse, Dvorak, many others, appear over several years or through many years. New names continue to appear with the opening of each University year. And--just as certainly--names drop from the roster as students graduated or withdrew from the University.

Ermane Bucher, who advanced through his student years to the first chair position, Clarinet Section, became Director of the St. Petersburg, Fla., Municipal Band.

Notable 1913 Anniversary Concert

Glenn C. Bainum, president of the Band in 1912-1913, was featured as Xylophone soloist for the March 1, 1913, Home Concert, his selection being Fantasia from "William Tell" by Rossini. Miss Marie Ludwig favored with two Harp solos, these being "Romance" by Zabel, and "Harp Eolienne" by Godefroide.

Following the prelude, a march, "Through Night to Light", by Laukin, the Band swung into Wagner's stirring "Kaisermarsch", which was composed at the close of the Franco-Prussian War, in honor of King William I of Prussia on becoming Emperor of Germany and which had its first public performance in Berlin, April 14, 1871. This number was popular enough in 1913, but it would not have been in favor, with the changing attitude of the American people, during the First and Second World Wars. Wagner was again used on the program, following Bainum's solo and encores, as the Band played "Vorspiel and Liebestod" from "Tristan and Isolde". This was the first performance of "Vorspiel and Libestod" by any organization in the University of Illinois community, according to Oren E. Staples, associated with the University Business Office and a lover of the best in music and especially of symphonic music.

Other numbers presented at this lovely concert were Excerpts from the operetta, "The Rose Maid" (new) by Granichstaeden; Overture, "Phedre" by Massenet; "Morning" from "Peer Gynt" Suite by Grieg; Intermezzo from "Pagliacci" by Leoncavello; Ballet Music from "Faust" by Gounod; and Potpourri of Selections from Victor Herbert's new operetta, "The Enchantress".

The Band played, just before intermission, Lotter's Humorous Descriptive Sketch, "A Southern Wedding", which was commented upon by Harding in the Program Notes. This was one of the most enjoyable of the many humerous pieces which the Band used over the years. The day of the darkey's wedding is at hand. The Band portrays the many events attending the nuptials. The wedding bells ring. The wedding procession starts for the church, with a Negro band playing. The principals are well cast, the parson being characterized by the bassoon; the bride, by the flute; the bridegroom, by the trombone. The masculine "I will" of the groom is boomed out by the trombone. The flute speaks the plaintive "I will" of the bride. Words of advice are spoken by the parson, ala bassoon. Rag-time and barber-shop music then fill the air.

On tour, Band members took it upon themselves to have some typical college fun in this piece. A veil was provided for the bride. A huge brass ring was found for the groom, which was lost at the zero moment, then was found in the shoe of the bewildered groom. Rice was tossed out by the drummers on the fringe of the Band. This added humor was enjoyed by the Director as well as by the bandsmen.

Harding introduced a change in the arrangement of the names of composers and the names of their compositions in the 1913 Program, by giving the name of the composer first, the composition second, as, for instance: -

Wagner. . . "Vorspeil und Libestod" from "Tristan and Isolde".

This plan was followed also in later programs.

"The University Band", 1912-1913

"The First Band" sat for its picture on the stage of the University Auditorium in the spring of 1913, with the hanging lights over their heads and with two immense American Flags draped from the center of the backstage to the floor on their right and left. High overhead, was the backstage mural of Pan and the Grecian Ladies, which students irreverently labelled "Everybody Works But Father".

Band officers were Albert Austin Harding, Director; Glenn Cliffe Bainum, President; C.H. Threlkeld, Secretary; Wayne Kirby, Librarian; J.J. Tyler, Assistant Librarian; Arthur J. Albrecht, Business Manager; and R.S. Mason, Drum Major.

Instrumentation of "The University Band" or "The First Band" (it was known by both names in 1913) was as follows:-

E-flat clarinet

K.A. Clark

Solo B-flat clarinet

Frank Lescher
Arthur Albrecht
J.R. Shulters
Ermane Bucher
H.L. Lotz
Rollin Ginzel

First Clarinet

G.I. Lindberg
R.R. Hawkins
H.L. Slack
Ray Ponder

Second Clarinet

M.S. Mason
H.Matthews
J.H. Rapp
E. Ewing

Third Clarinet

A.H. Campbell
Frank Richart
R. Kelly
P.N. Davis

Alto Clarinet

Ray Shawl

Bass Clarinet

R.W. Schector

Saxophone

E.G. Wilkinson
Floyd Mohlman
Ralph Parks
F.C. Feutz

'Cello

L.B. Hiebel

Flute and Piccolo

Walter Turner
F.D. Ratcliffe
J.L. Barr
Verne Stevens

Solo Cornet

G.B. Hess
Wayne Kirby
W.W. Miller

First Cornet

R.E. Greenberg
R.R. Johnson

Trumpet

R.P. Dewey
A.H. Orcutt

French Horns

J.M. Thomas
M.E. Hinds
D.K. Morrison
C.A. Vincent
G.B. McMillen

Trombone

C.H. Threlkeld
F.R. Powers
H.C. Williams
W.H. Taylor
G.I. Boone
F.E. Held

E-flat bass

F.A. Wiltz
W.J. Wright
R. Adams

B-flat bass

Bonum Kirk
W.N. Leonard

Oboe

E.G. Young

String Bass

R.H. Purdy
D. Wright

Snare Drum

K.V. Root
E.J. Anderle

Bass Drum and Bells

Glenn Bainum

Tympani

John O. Smith

Properties

H.B. Randolph
B. Brown

Asst. Librarian

J.H. Tyler

Baritone

C.A. Holton
Miles McClelland
R.R. Wagner

Bassoon

G.B. Ruby
N.J. Lenhart

THE SECOND BAND

Officers of the Second Band were Albert Austin Harding, director; W. H. Ponder, president; R. P. Hall, secretary; and E. E. Randall, business manager.

Its Instrumentation was as follows:-H. H. Moulton, R. W. Schecter, L. G. Krug, O. A. Christianson, flute and piccolo; M. W. King, L. Stokes, Walter Emch, C. J. Nobis, R. S. Mason, clarinet; N. J. Lenhart, bassoon; F. Turner, H. B. Randolph, saxophone; B. E. Witchel, L. M. Bauer, R. P. Hall, E. W. Glenn, A. C. Schnaider, T. Tanner, W. F. Hubbard, S. V. Potter, A. S. Ekton, C. C. Windle, F. C. Hahn, H. A. Morton, H. T. Gallaher, J. D. Mattison, cornet; K. D. Ross, 'cello; H. S. Johnson, R. L. Chase, A. F. Cade, C. R. Foucht, B. Meisenhelder, D. H. Sundell, horns; C. W. Johnston, W. J. Tilton, A. H. Turner, C. W. Lantz, trombone; C. F. Weingartner, C. E. Hungerford, baritone; H. S. Nichols, B-flat bass; E. E. Sandall, E. V. Allen, A. W. Robinson, bass; R. R. Danielson, G. T. Gill, W. Rockrohr, snare drum; D. Wright, bass drum; R. A. Grizzell, drum major.

Trumpet and Drum Corps

The roster was as follows:-

R. P. Hall, B. E. Witchel, L. M. Bauer, E. W. Glenn, A. C. Schneider, T. Tanner, W. F. Hubbard, E. V. Potter, A. S. Elton, C. C. Windle, F. C. Hahn, H. A. Morton, H. T. Gallaher, J. D. Mattison, H. S. Johnson, R. L. Chase, A. F. Cade, C. R. Foucht, C. W. Johnston, C.F. Weingartner, C. E. Hungerford, E. V. Allen, H. V. Schwartzkopf, trumpets.

R. R. Danielson, G. T. Gill, W. Rockrohr, R. A. Grizzell, H. B. Hull, E. S. Kreigh, A. P. Macdonald, E. O. Nay, F. W. Panherst, E. F. Price, E. M. Salisbury, R. W. Stevenson, R. F. Vansant, E. S. Zinser, drums. The Corps Augmented the Band for parade duty (military and otherwise).

Notes on the 1912-1913 Bands

Walter Emch, a son of Arnold Emch, emeritus professor of mathematics, University of Illinois, has been associated with James Millikin University, Decatur, Ill., since 1932, where he is now Professor of Musical Theory and Wind Instruments, giving courses in theory and counter point and serving as chairman of the Graduate Division since 1947.

THE SECOND BAND, UNIVERSITY OF ILLINOIS, 1913

As the name on its bass-drum indicates, the Second Band was the school of instruction for ambitious bandsmen seeking admission, during those calm Pre-First World War years, to the First Band, or the University Band. The above picture was taken on the stage of Morrow Hall, in the then Agricultural Building, now Davenport Hall. Morrow Hall was named for the late Professor George Espy Morrow, one of the real founders of the Illinois college of agriculture. Morrow Hall is not in use in 1951 for public assemply. However, the Morrow Plots, under direction of the Department of Agronomy, carry on the work of this great pioneer in agriculture. The picture of Professor Morrow appears high over the bass-drum.

Professor Morrow, with the late Dr. Donald McIntosh, professor of veterinary science, constituted almost the entire college of agriculture in the 1880s and the 1890s. Eugene Davenport, for many years dean of the college of agriculture, joined the staff in the 1890s. Indeed, the College of Agriculture, University of Illinois, so magnificently organized and administered to-day, is only the lengthened shadow of a few stalwart leaders, such as Morrow, McIntosh, Davenport, Mumford, Nolan, Burlison, so many others. Note, above the Second Band, the University Monogram, with the letter "U" and the "I" inserted through the deep curve of the "U". This emblem, so popular a few decades ago, and always pleasing and appropriate, is less often seen to-day. It is a matter of regret that this lovely insignia is passing out of the scene.

R.W. Schecter, flute and piccolo section of the Second Band, advanced to the Concert Band and later became a band leader in Pennsylvania.

M.E. Hinds, Knoxville, Tenn., was one of the first French-horn players in the Knoxville Symphony Orchestra.

Will Hyslop, who later received his doctorate with physics major from the University of Denver, played French-horn and was leader of the University of Denver band and orchestra and played first horn in the Denver Civic Orchestra.

Miles McClellan, Boise, Idaho, baritone player in the First Band, played the euphonium, "another and more euphonious" name for that instrument, with excellent musicianship. Harding arranged several Caruso arias to be played as baritone solos, which McClellan performed in a most artistic manner and which made a hit with the audiences. These included "The Flower Song" and the delightful romanza, "Celeste Aida", from the standard opera "Aida" by Giuseppe Verdi, celebrated Italian composer of many lovely operas, favorite selections being the quartet from "Rigoletto" and the famous Aria from "Pagliacci".

ANOTHER PICTURE OF THE SECOND BAND

Emphasis has been correctly placed, we are sure, upon the work of the Concert Band. But the subsidiary Bands were also important. Harding conducted these Bands for years, always encouraging members of "The Second Band", called under various names through the years, to improve their musicianship by advancing to the First Band, the University Band, the Concert Band, again given several different names. We have included the rosters of all bands in this work (and this has added much to the task of preparation), for all were--and are in 1951--important.

The above picture shows the Second Band on the steps of the Auditorium in 1912-1913, with the youthful and slender Harding, with baton protruding upward, standing in top row at center.

An Early letter "I" on Illinois Field.

The Band at attention---Military Day on Illinois Field.

CHAPTER TWENTY-THREE

MARRIAGE - FAMILY - HOME LIFE

"She was the only girl whom I ever thought of as my one best friend in life and for life".

Harding was referring to Margaret Rogers a Paris, Ill., girl, with whom he had attended high school. He graduated from Paris high school in 1899--she in 1900. Miss Rogers was also from an Edgar County family, her forbears having settled at Cherry Point, in the northern part of the county. She and Harding, therefore, had mutual background, home county and city, same high school.

Margaret Frances Rogers, daughter of Asiel and Mary Elizabeth Rogers, was born at Cherry Point, December 1, 1882.

Following high school years, Harding and Miss Rogers eventually went their respective ways, he, within a few years, to the University of Illinois, and she to the American College of Osteopathy, Kirksville, Mo., where she graduated in 1912. She had been aided financially by her uncle, C.E. Bonner, a tool manufacturer, of Chrisman, Edgar County, Ill., who later removed to Champaign, where he established the Bonner Tool Factory. She had promised her uncle, following graduation, that she would locate for practice in the community in which he was living. This brought her to Champaign.

Miss Rogers established herself in the practice of osteopathy in Champaign and soon commanded a comfortable income. She lived at the Bonner home, first on West Hill street, later at 702 West University Avenue, at one time the home of Professor Ira O. Baker, head of the department of civil engineering, for many years.

Following high school, Harding and Miss Rogers drifted apart. They sometimes saw each other, ofttimes corresponding, at other times, as each one was busy, not seeing each other. It was inevitable that Miss Rogers and Harding should meet again in Champaign.

Music--Not a Guarantee--In the Low 1900s

Harding hesitated long about assuming the responsibilities of a home. After all, previous to 1902, he had been interested primarily in music. But, in the wee 1900s, music, as a career, was not held in high repute with "solid" business men. "Substantial" business leaders advised young men to study law, medicine, engineering, so that they "would amount to something". Youths were advised to enter banking then largely, even in national banks, under highly

individualized personal management. As a banker, he could "buy land", always increasing in value in the 1900s, and could "make some money". Youths were also advised to enter mercantile pursuits, for all stores were then individually owned--the era of the chain store had not arrived. Then, as a merchant, if a young man were "up and coming" and had "some gumption and hustle", he could "get to the top" and be "a big man" in his community. The playing of band instruments might be a pasttime of youth, to be discarded when he arrived at "man's estate" as it was called.

Band leadership was certainly not on the list of suggestions from older, wiser, experienced business heads. It must be recalled that John Philip Sousa, who assumed the leadership of the United States Marine Band October, 1, 1880, sold one of his early marches for $10. He received $35 for one of the most famous marches of his career--"The Washington Post", from a Philadelphia music publisher[1]. Clearly, there was "no money" in band work. A young man with the proper kind of "get-up" about him would do much better running a small town lumber yard, grain elevator, or dry-goods store.

Certainly, the brilliant band leadership of later years, especially on the University level, under Harding, Bainum, Bachman, Dvorak, Sawhill, Hindsley, George Wilson, Bruce Jones, many others, was in the dim distant future. There was very little in band music to beckon a promising young man, especially if he had love and matrimony "on the brain", and if the young lady in the deal were the attractive Margaret Rogers, center of Harding's affections.

Background scenery--in music and in band leadership--has been shifted with the years. The profession of music has zoomed to heights which hard-headed and tight-fisted business leaders in the early 1900s could never have divined. College and University schools of music are now equipping their students with intellectual and artistic preparation for life careers in music.

But--in 1902--if a chap were in love with a really fine girl--he should be "looking out" that he had some "solid" underpinnings beneath his home and business foundations. Certainly, music, as a career, did not promise too much 50 years ago, for then, the nation had not had the benefit of the Sousa and the Harding leadership in the field of band music--nor the fine work of many other able musical leaders.

The cornet, and all band instruments, were held in low repute by business men. If a lad liked the alto horn, or the large, and then

(1) "Marching Along", the autobiography of John Philip Sousa, page 117.

even laughable double B-flat bass horn, "there was something the matter with him". He would never "be much of a business man". There were even criticisms heard if a young man were interested in the piano or the violin. Many able business leaders looked down in scorn upon young chaps, about the time of the Spanish-American War, when Sousa's great "The Stars and Stripes Forever" March was first heard, who played the mandolin, the guitar, the banjo. Their daughters should never marry such brainless fellows. One prominent lawyer, with several sons, was heard to remark:-

"If any of my boys show any interest in music, I will beat it out of them".

Accordingly, a young man, with "the snap" of Austin Harding, would become an engineer, certainly not a professional musician. Then, perhaps--who could tell--he might be as lucky in love as successful in engineering. But Fate has its own way of doing things sometimes!

The Little God is Active--A Wedding

The path of true love, which may be zigzaggy sometimes, usually runs true to its course. Harding and Margaret Rogers, lovers indeed throughout the years, approached the consummation of their love. Their marriage was solemnized June 11, 1913--Harding being past 33 years of age--Miss Rogers past 31.

Their wedding plans included the usual good Harding story. It was Commencement Day, 1913. Harding and the Band had performed their accustomed duty in making another University of Illinois graduation truly commendable.

Harding and Miss Rogers had kept their plans secretive. There was no law, at that time, requiring three days interval between the date of a wedding license and the day of the ceremony. One could secure a wedding license, and presto-be immediately married.

Harding, however, let the cat out of the bag to at least one true friend, with an oath of secrecy to High Heaven, not to whisper the fact to any living soul until 6:15 that evening, when Mr. and Mrs. Harding would be Chicago-bound aboard an Illinois Central train.

This friend was one of long time standing--Mrs. James, wife of President James.

It happened that Mrs. James was entertaining some friends at dinner that evening in what was considered the palatial "President's Home", that large, white mansion which loomed so large in freshmen eyes, and which stood on the site of the present Electrical Engineering Building.

Mrs. James kept one eye focussed upon the large dining-room clock. As it slowly ticked its way to 6:16 o'clock, Mrs. James clapped her hands and announced to her guests:-

"Now I can tell. I was under solemn oath not to mention a lovely secret until after 6:15 this evening. It is now past that moment. Mr. Harding and his fiancee, Miss Rogers, were married this afternoon. They are now aboard a train for their honeymoon in Chicago".

The friends, one of whom was Mrs. Constance Barlow Smith, of the faculty of the school of music, beamed their full approval. No one on the train, including many students, some of them made new alumni at the Commencement that day, even suspected that a bride and a groom, of major campus importance, were on that train.

The Wedding Ceremony

Mr. Harding and Miss Rogers were married in a quiet, but lovely ceremony, at the Bonner home, with the Rev. R.H. Schuett, pastor of the First Methodist church, Champaign, officiating. Mrs. Harding was a member of that church. Harding, who had been reared, first in the Disciples church, later in the Presbyterian church, joined her in membership in that church and holds his affiliation there to-day.

Home Established

The Hardings lived for several years, 1915-1919, in the Sperry Apartments, at the southeast corner of State and Hill Streets, opposite the First Presbyterian church, Champaign.

Their first child, a daughter, named Jane Austin, died at birth. Their second child and daughter, also named "Jane Austin"--for their great-great-grandmother-- was born February 7, 1919.

The Hardings planned for several years the erection of a home of their own. Two lots were purchased in "Harris Place", then a new subdivision and considered extremely "far out" in those years--many people wondered why anyone would want to live as "far out" as South Elm Boulevard, south of John street, Champaign. The late H. Payne Harris, his homestead still standing almost opposite the Harding home, laid out the addition.

Plans were drawn and studied for several years. But, at the same period, there was, in the immediate offing, a cherished trip to Europe. The Hardings wished to see Europe, for professional musical reasons and for general culture. But they wisely computed they could not see Paris (France, that is) and build a house the same summer.

Funds were not available for both. Besides, the Hardings would have to remain in Champaign most of the summer they were building--could hardly be in Europe while they were erecting a house. So the plans were divided. The foreign trip was taken in the summer of 1926. The house was erected in the summer of 1927. Jane Austin, then seven years of age, was parked with friends in Vermont during the weeks of Foreign Travel.

The Harding home at 710 South Elm Boulevard, Champaign, is exceptionally well constructed. Houses were well built in those years--with excellent materials. The house has many permanent features. It is much larger than appears to the casual eye from the street, its real size being concealed under skillful planning. Two full-size apartments are included within the house, without the residence being, in the least, apartment-styled, from the exterior. There is abundant room in the house, with full basement, full attic, two spacious floors. In this house, the Hardings lived happily from 1927 until 1945, when Mrs. Harding slipped into the Beyond, and where Mr. Harding makes his home in 1951, spending, however much time traveling, visiting his daughter and numerous friends in various parts of the nation. California and Florida are each frequent termini on his wide-spread and more or less continuous travel-log. Why not--Harding is now retired, has time for travel and recreation, has millions of friends everywhere, travel is the proper pasttime for this worthy servant who has well earned his rest.

Mrs. Harding gradually curtailed her practice of osteopathy, and at length, abandoned her work, although she saw old-time patients in her home for a number of years. Hers was a kindly ministry of help and succor to the ill and to the suffering. One of her patients, in the spring of 1925, was Mrs. Lyda Bond Burford, Illinois '06, a member of Alpha Delta Pi sorority and associate in home economics in the University, and the first wife of C.C. Burford, compiler of this volume. Mr. Harding preserves, in the living-room of the home, the secretary, or the desk, which Mrs. Harding used in her office, while conducting her practice. Her own room, upstairs in the home, has been maintained just as Mrs. Harding loved it--and left it.

Mrs. Harding's Illness

A sufferer for over a year, Mrs. Harding's illness became acute in the summer and fall of 1944. Major surgery did not provide permanent relief. It was evident that this fine supporting partner of

Austin Harding must be taken from him. The end came Thursday afternoon, January 12, 1945, indeed while the 16th annual Band Clinic was in session at the University. While Harding had prepared the program and with his Band had "read much music" for the event, he was unable to leave his home and the bedside of Mrs. Harding for even a few minutes. He did not see the 1945 Band Clinic.

Clarence Sawhill, Assistant Director of the Bands, assumed charge and ably conducted the Clinic in the absence of his chief.

Last rites were conducted for Mrs. Harding, Monday afternoon, January 15, 1945, from the Mittendorf Funeral Home, Champaign, with the Rev. H. Clifford Northcott, then pastor of the First Methodist Church, Champaign, now Bishop of the Wisconsin Area, Methodist church, Madison Wis., officiating. Interment was in Roselawn Cemetery, immediately opposite the great Illinois Memorial Stadium, where now sleep so many notable University leaders--among them George Huff, Mike Tobin, Fred Healy (who collapsed and died at a game in the Stadium), and Stanley W. Hall.

Mrs. Harding was only beyond her 62nd birthday. As in the death of Thatcher Howland Guild, composer of "Illinois Loyalty", we can quote from Holy Scripture, "Her sun hath gone down while it was yet day".

Mr. Harding was at the height of his brilliant and successful career. Their home was well established and safely fortified. There was everything for Mrs. Harding to live for--but there is a Divine Plan which overrules all mortals.

Jane Austin Harding

The only child of the Austin Hardings, Jane Austin Harding was born and reared in Champaign. She graduated from Champaign high school and attended the University of Illinois, then changed her plans to attend the Vogue School of Design, Chicago. After graduation, she took a position as designer with the Hanson Glove Company, Milwaukee, eventually becoming head designer of ladies' gloves.

Aviation was zooming into the picture. Like so many youth of the Second World War, Jane Austin Harding was attracted to flying. It was the time when the plane and the pilot and the flier and the stewardness were coming into their own. She became a stewardness for the American Air Lines, flying between New York and Fort Worth. Eventually, she was based in Burbank, Calif (said to be the

most desirable base of all) with her run extending from Burbank to El Paso, Texas. When her mother became acutely ill, she flew to Champaign, arriving there Wednesday afternoon, January 11, a few hours before her mother passed away.

Jane Austin Harding was married in the spring of 1944 to Norman Johnston, a marine airforce pilot. Danger stalked the skyways. His plane crashed to earth in a civilian accident in September, 1944 and he was instantly killed. He was based at El Toro (Spanish for "The Bull"), California.

Neither Mr. or Mrs. Harding ever saw their son-in-law. There were many reasons. The marriage of the young couple was only of a few weeks. The war was on. Travel was greatly restricted. Mrs. Harding was seriously ill. Harding was especially busy with the many problems of his "Second Wartime Concert Band". Johnston was completing his training. There was no opportunity for visiting.

Mrs. Johnston had taken pictures of her husband and of his work. She sent the film to her parents. Harding displayed this film to Mrs. Harding, then unable to leave her room. This was the nearest the Hardings ever knew their son-in-law. Following the crash, Mrs. Johnston resumed her duties as a stewardess.

Her second marriage to Robert C. Moss, a Southern lad, at that time also in the air service, occured September 25, 1946 in the First Presbyterian church, Hollywood, Calif. It seems that the Harding daughter and sons-in-law were definitely air-minded. Moss had served in "The Flying Tigers, completing many dangerous missions in India, Burma and Southern Continental Asia. Following the war, Mr. and Mrs. Moss established their home, amid large acerage, at Doerun, near Moultrie, Southern Georgia. Their land is known as "The Moss Farms" and is in the locale of Moss' boyhood, his father living on neighboring land.

Moultrie is 50 miles north of Tallahassee, capital city of Florida, and not far from the University of Florida, at Gainesville, the home of Colonel Harold Bachman, one of Harding's best friends, now Director of the University of Florida Band.

Thither--travels Austin Harding, semi-annually to visit at the Moss home, also to see Bachman, and to visit Miami, Palm Beach, Key West, and other Florida metropolitan and resort centers on a winter vacation.

Harding arrived in Gainesville in January, 1950, in time to attend the annual Band Dinner of the University of Florida Band and to serve as one of the guest speakers of the evening.

"As speaker, I had to earn my dinner", observed Harding.

He was introduced by Bachman, in typical Bandmaster "raspberry" manner.

"I am a damyankee", Harding confessed. "I presume I will be taken out and shot at sunrise, but the trouble is, I do not get up that early."

And his address, sparkling with history and witticisms from his long and distinguished band leadership career, was thoroughly enjoyed by the University of Florida lads.

The Best Part of the Story

You haven't heard anything yet!

We must not overlook Steven Austin Moss, who arrived on this terrestial ball, August 30, 1949, and has since been making things lively--and albeit happy--in the Moss home. Grandfather Harding has assumed his new duties heroically.

"That youngster is starting out in life with two strikes on him. Everyone says he looks like me", Harding confessed to University friends after his first acquaintance with Junior Moss.

But hold--there is another heir to the vast Harding millions! She is Merry Lynne Moss--named "Merry" because she arrived shortly before Merry Christmas, 1950.

Still Better--A second son and third child was born to Mr. and Mrs. Moss in the Yuletide of 1951.

At National Music Camp, Interlochen, Mich. At left, Mr. and Mrs. Glenn Cliffe Bainum. At right, Mr. and Mrs. Albert Austin Harding.

PART ELEVEN

OFF-CAMPUS CONCERTS AND TOURS OF THE UNIVERSITY OF ILLINOIS BAND. 1907-1948

The Band Tours are presented
in one complete section.
The Tours and Off-Campus Concerts
have constituted one of the
most interesting activities of
our Illinois Band. Truly--the
Band has carried the message of
"Illinois Loyalty" to all
corners of Illinois and into
adjacent states, also to the
Stadia of all Big Ten
universities, and on occasions
of super-games, to New York,
Philadelphia, Cleveland.

CHAPTER TWENTY-FOUR

BAND TOURS AND TRIPS

(Author's Note--Obviously, it is impossible to record all of the activities and achievements of the Bands Department in chronological order. The many off-campus tours and concerts of the Band form a fascinating chapter in themselves, which we are presenting with temporary interruption of band rosters, Anniversary Concerts, Personnel Comments and Program Notes).

The University of Illinois Concert Band on tour has been a pleasing and picturesque ambassador of good will for the University. The Band, over the years, has presented matinee and evening concerts in many towns and cities. It has marched preceeding games and between halves in numerous Stadia. It has played and sung before cheering thousands on many gridirons. It has met and greeted alumni, former students, prospective students and friends of the University, and their friends, hither and thither and yon.

It has been a spokesman for the University. It has been "out in front" for our enlarging campus. It has presented fine concerts, with brilliant and inspiring music, in many theaters, high school and college auditoriums, public halls, assembly rooms, churches, and temples.

Throughout the years, the off-campus concerts and marching formations of the Band have constituted one of the focal activities in Harding's career, who with his assistants, planned and completed these treks from 1907 through 1948.

The Band has been equally alert and diligent in its out-of-town service to the University in both "lean" years and in "fat" years--that is, in periods when favorable public relations were vital for the onward progress of the University, and in other years, when publicity, while always important, was not as necessary. On the Illinois football fields-Illinois Field and the Stadium-the Band has always functioned as official greeters to visiting teams and rooters, being the "FIRST" Band to play the songs of guests--as George Huff always insisted we speak of our opponents and visitors. Some groups have been surprised when they entered our gridiron and heard the Illinois Football Marching and Singing Band strike up "On, Wisconsin", or "Go You, Northwestern". Another Band "FIRST"--another Illinois "FIRST".

Real History was Made

One tour of momentous importance deserves special mention. The Band made a trip to the University of Iowa for a football game October 15, 1921, between Iowa and Illinois.

It presented a concert Friday evening, October 14, at Augustana College, Rock Island, Ill., enroute to the game, and Saturday evening, October 15, following the game, in Green's Opera House, Cedar Rapids, Iowa. In reality, with the playing on the gridiron at Iowa City, the Band gave three off-campus concerts that week-end. Who will say that these tours, while pleasant and eventful, were not major efforts by the Band Staff?

Between the halves at the Iowa-Illinois game at Iowa City, Harding was directing the Band ready to play "Hail to the Orange". The thought instantly darted into his mind--why not have the Band sing this beloved campus song? No sooner thought--then executed.

"Sing it", he directed.

And as if to emphasize the command, Harding repeated it.

"Sing it".

And sing it--the Band did--," a capella" (unaccompanied).

"Hail to the Orange" was first sung by the Illinois Band, not on old Illinois Field, nor in the Illinois Memorial Stadium, but on the gridiron at the University of Iowa, as Harding instantaneously created another "FIRST" tradition for our Band. History was made. When you hear the Illinois Band playing, and especially singing, "Hail To The Orange", remember that October afternoon in Iowa City when Harding, with sudden flash of inspiration, directed the equally inspiring singing of this great bleacher song by our Band for the "FIRST" time.

The singing of "Hail To The Orange" that afternoon only confirmed Harding's belief that the Band could sing as well as play.

"Many people thought we had a glee club within the Band", Harding commented.

At the on-the-way concert at Augustana College, Rock Island, Harding found a suitable Auditorium, but almost no stage. At least, the stage had no depth, certainly no depth for the always sizeable Illinois Band, with all of its music-racks and trappings. Propertymen had to use their ingenuity in stringing the Band across the entire end of the Augustana auditorium. The Band that night may have had impressive length. There was no denying the Illinois Band put on a

bold front. It was all front! The percussion section was so far from the Director it seemed those lads had returned to the Illinois campus.

"I had to direct the drums that night by remote control", recalls Harding.

Lost--Keys to the Band Trunks

In February, 1922, the Band presented concerts in DeKalb, Ill., and Rockford, Ill. The DeKalb County Illini Club sponsered the DeKalb concert held in the Auditorium of the Northern Illinois Teachers College, now the Northern Illinois State College. This was a matinee, Monday, February 27, 1922. The Rockford Concert, at the Shrine Temple, under the auspices of the Rockford Illini Club, was presented that evening.

When the Band trunks arrived in Rockford, no keys to said trunks could be found. The propertymaster had lost the keys. Time went fugiting along. The zero moment was near at hand. The show must go on. Obviously, a Sousaphone player, regardless of his talent or artistry, could not play his Sousaphone, if beloved Sousaphone were tightly locked within a Band trunk, with no keys to Sesame available. Something had to be done--and that quickly. The locks were broken open. Band instruments and other "impedimenta" were instantly removed. The Band assembled on the stage at the tick of the second hand. Harding began all concerts "ON TIME". When the concert was over--the keys were found.

But this episode taught Harding and his assistants one lesson. Never again did the Band travel off-campus without duplicate keys to trunks. Nothing was left to chance that the one and only set of keys to traveling boxes might be found wanting at a decidedly critical moment. Likewise--other duplicate items were taken--duplicate mouthpieces, duplicate reeds for reed instruments, extra caps, belts, cords, any and all physical adjuncts to good musicianship. Harding saw to it that nothing was left to the mere chance of someboay losing or misplacing something.

"It was too far back to the campus to get something we needed at the last moment", Harding observed.

The Band Resembled Soldiers

On at least one tour, the Band was mistaken for a military delegation, doubtless for a contingent of the Illinois National Guard. The Band had two concerts on one tour, one at Olney, Ill. the other at Belleville, Ill.

Following the Olney concert, the Band was conveyed in special cars attached to the rear of a Baltimore and Ohio passenger train, Olney to East St. Louis. The train stopped at many towns, including Salem, Ill. Members of the Band chatted with an old-timer on the station platform. It was during the tension in Mexico in 1916 when General Pershing was chasing Villa.

"Wherye goin"? came the query.

"To Belleville" was a band lad's reply.

The native looked surprised.

"Wal, what's up thar? I haint heered of no trouble down thar" he replied.

The Lights Go Out-- And Stay Out

The lights really went out one time when the Band in 1920 was giving one of its several concerts at Illinois State Normal University. At first, Harding thought it might be a joke, or a dash of wise-cracking on the part of some Band members to inviegle the custodian, to bribe him with a coin, to set the house dark for a moment or two. But this house was really dark. And--the lights went out on the last note of the Humoresque "I'm Afraid To Go Home In The Dark", then a popular song[1]. The lights did not come on. Harding and the Band were left to the mercy of their wits. The Band could sing. Harding has always insisted the Band could sing, as well as play. Band members sang several songs. The audience liked their singing in the intense darkness.

Then Harding asked one member, then another, of recognized ability, to perform, sans lights. A marimba soloist and quartet delighted the audience. Another volunteer was handy with the keys of the pianoforte.

Finally, the night watchman came with a lantern which Harding asked a propertyman to hold in the gold bell of the immense new Sousaphone, with bell front, played by Cyrus Palmer. The reflected light from this lantern was diffused enough from this to-and-one-half-foot diameter that the Band was able to give much of its program including the dramatic recitation, with Band Accompaniment, "Sing, Belgians, Sing", with Lew Sarett, as Narrator.

(1) Egbert Van Alstine, Chicago, writer of popular songs, including "I'm Afraid To Go Home In The Dark", reached his 72nd birthday, Sunday, February 26, 1950. He has published 700 songs. He lists his own favorites 1-2-3 as "Memories". "In The Shade of the Old Apple Tree" and "Pretty Baby". Others on his long list of hit songs include "Won't You Come Over To My House", "Your Eyes Have Told Me So", "Navajo" (his first big success) and "Drifting and Dreaming". He was honored at the Chicago Tribune Chicagoland Music Festival in 1950.

It was a great concert, delightfully presented by the band--enthusiastically received by the audience. The Band members behaved as true sportsmen, like experienced troupers. The audience was likewise in a friendly frame of mind. It fully appreciated the nimble ability of bandsmen so unexpectedly called into play. Never had the versatility of the Band members been so well demonstrated.

And--as the concert closed--the lights came on.

Several Trips to Paris, Ill.,

With Paris people taking the initiative, with much Illini spirit flowing in that pleasant little Illinois city, and with hometown affection overflowing in the breast of Austin Harding, it would seem that Harding would wish to take the Illinois Band into his own home land.

The very "First" off-campus concert by the Illinois Band, under Harding's direction, was given at Shoaff's Opera House, Paris, Ill., April 8, 1907. What a thrill--both for Harding and for the people of Paris! Band members were likewise excited over their trip out of town. People did not flit about to other towns 45 years ago as they do to-day. It was a great achievement--all around! Best of all, it proved that a local boy--Austin Harding--was making good.

Harding had one disappointment in his soloist line-up at this concert. His old-time friend, Frank Shipman, who had played cornet under Harding in the Paris Concert Band, had a month earlier responded graciously to Harding's invitation to play a cornet solo at Harding's Second Anniversary Concert, March 9, 1907, in the University "Armory".

Shipman had been invited by Harding to serve as cornetist at the Paris concert--for Shipman was probably the finest cornetist in Eastern Central Illinois. But, in the 30-day interval, Shipman had signed a contract with T. P. Brooke's Marine Band, Chicago. He was, therefore, unavailable for the Paris concert. Harding secured Walter Rigdon, Danville, Ill., to substitute. Rigdon played "Columbia Polka" by Rollison. Shipman had played "The Three-Star Polka" by Bagley, at the campus concert--probably would have given this at Paris.

Ralph Brainard, a Band member, accompanied by his sister, Miss Adeline Brainard, was another soloist. This pleasing brother-sister team had also participated in Harding's Home Concert a month earlier. The business manager of the Band, on the Paris trip, was H. P. B. Ward, Mt. Vernon, Ill. who later became the son-in-law of Governor Louis L. Emmerson of Illinois.

The Paris Printed Program--A Real Relic

The play-bill, printed on pink paper, for the Paris program, remains a curiosity in these modernistic days of 1951. It is remarkable what 40 or more years can do to the life of people. It meant much for Paris people to finance the trip. One way to help--was to sell advertising space on the show-bill. This was successfully done, with numerous interesting adlets adorning the program. There were one or two-line ads bordering the program on all sides, top, bottom, each side. If paper were scarce and was conserved during World War II, certainly Paris, Ill., people appreciated the value of paper in those April days of 1907. They sold numerous tiny advertising spaces.

The "Programme" of the Concert carried interesting announcements of Shoaff's Opera House, with "L. A. G. Shoaff, Prop-Mgr". We are told "Curtain rises at 8-10 during the season. Carriages may be ordered at 10:30". List of coming attractions on the Inside Pages, included "Humpty Dumpty", May 26; and Belasco's Big Company, in "The Girl of the Golden West"--the latter without indicated date--just "Coming".

S. E. Zimmerly advertised "First Class Livery. Cabs at all hours. Best in the City. A share of your patronage solicited".

Ashley Phillips, "Prop", announced his barber-shop "where you can get a shave, hair-cut, or hot or cold bath Sunday morning". His location was "nearly opposite the Opera-House".

True to the statement of former Vice-President Thomas R. Marshall that what this country needed most was a good 5-cent cigar, was the ad of an unnamed advertiser, which asked "Have you done it? What? Tried a La Cintello Cigar for 5 cents or a Don Brigando for 10 cents. Ask for them". It was a good spender indeed, in 1907, who could afford a 10-cent cigar.

Other advertisers included the Edgar County National Bank; the Paris Cigar Store, "with Cigars and Tobacco kept in condition to smoke and chew"; Will A. Halloren, Grocer, (a man named William then was Will and never Bill); Parker and Rule Paris Cafe, "open day and night, just as busy as ever but ready to serve you"; the Model, Paris Popular Clothiers, West Side Square, with the announcement, "We lead-Others follow"; Ham Dong, of Celestial origin, with his laundry, saying, "Give us your work. We will do it good"; Paris Thomas (evidently his first name was Paris) Gas Fitting and Plumbing; Andy Bruns, The Tailor, "will be glad to see you over Winn & Honnold's. Repairing and pressing a speciality"; and naughty, naughty, tucked into a small space along one side on the back page of the program was, indeed, a tiny ad of "The Basement Saloon".

Sousa--and Harding--in Paris

It is interesting to note that Harding first heard Sousa's Band in Shoaff's Opera House in Paris about 1898. It was a matinee concert, with Sousa and his Band booked for an evening concert in nearby Terre Haute, Ind. It was a real thrill for Harding to later direct the University of Illinois Band in his own home town of Paris from the identical spot on the stage of Shoaff's Opera House where Sousa, almost worshipped by Harding, had previously led his band.

No Tours--For Four Years

The Illinois Band did not give another off-campus concert for approximately four years. It was not until February and March 1911, that the Band again gave three concerts away from the University.

First Springfield, Ill., Concert

The Band made its initial concert appearance, under Harding's baton, in Springfield, February 13, 1911, the program being given in the Illinois State Armory. Another concert was given in Paris, Ill., March 6, 1911--again in Shoaff's Opera House. The third concert off-campus that year was March 8 in the Shrine Temple, Peoria.

Miss Christine Miller, contralto, was featured as the vocalist at the Springfield concert, sponsered by "The University of Illinois Club of Springfield.". She had been secured for the occasion by Springfield people. She was presented three times, once before the intermission, twice afterwards. One of her encores was "By the Waters of Minnetonka", then new, and a tremendous song hit of that period. Harding has cherished, over the years, his love for this beautiful song, as presented by Miss Miller. Albert Ames delighted with his xylophone solo, "The Waterfall", by "Stroble" (should have been "Stobbe").

This concert was a gay occasion for Springfield residents. "The Committee on Arrangements" was headed by Thomas E. Gill as "President", with Victor Georg, Jr., "Chairman". Evidently this committee, with 19 outstanding members, was so well organized that it had both a President and a Chairman. Dancing was later enjoyed, with Chester Ide's Orchestra playing. The printed program for the Band Concert doubled as a Dance Program. There were 12 dance numbers, including "Blue Danube" by "Joh" Strauss; "Girl of My Dreams" by Hoschna; "Algeria" by Victor Herbert; "Canticleer" by Gumble; "Dollar Princess" by Leo Fall; and among others, "Kaiser Frederic", the opening dance, by Friedemann, which would certainly not have been popular in this country in 1917-18.

Patrons and patronesses included Governor and Mrs. Charles S. Deneen; Hon. and Mrs. James A. Rose; Hon. and Mrs. James S. McCullough; Hon. and Mrs. Edward E. Mitchell; Hon. and Mrs. Francis G. Blair (Mr. Blair, formerly of Eastern Illinois State College, Charleston, Ill., served for 28 years as Illinois Superintendent of Public Instruction); Hon and Mrs. William H. Stead; Hon. and Mrs. J. McCann Davis; Adjutant-General Frank S. Dickson; and, last, at the end of the list, although he would have been Governor, in case of the inability of Governor Deneen to serve, was Lieutenant-Governor John G. Oglesby. Dickson and Harding had previously known each other in the Illinois National Guard, when they were regimental staff "noncom" officers of the old Fourth Illinois Regiment, Illinois National Guard, or "I.N.G?", when Dickson was regimental quartermaster sergeant and Harding Chief Trumpeter, or Chief Musician. Harding later visited Dickson when he was Adjutant-General.

Paris Concert in 1911

Harding's youthful picture, in white, with the words "Albert Austin Harding, Director" appeared on the first age of the Paris, 1911 program. His brown curly hair was then in profusion. Harding, surveying this picture 40 years later, could only say:-

"I certainly looked young in those days".

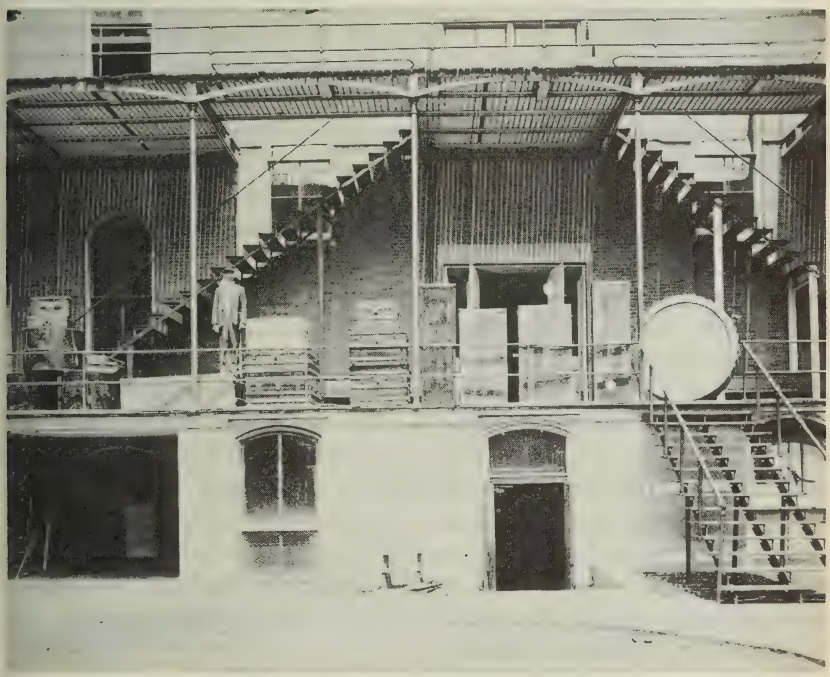
The Paris Concert, March 6, 1911, was favored with a Program printed in the conventional style, without advertising. Harding, on his second conquest of his home city, featured four gifted soloists, McElroy Johnston, bass; Morris Cherkowsky, clarinet; Henry Busse, violin; and Albert Ames, xylophone. Each of them charmed the audience. Ames was especially pleasing with his number, "The Waterfall", by Stobbe, People always have beendelighted by the brilliance of the xylophone.

Pictures, for the first time, adorned the printed program for an off-campus Band concert, when the second concert was given in Paris. There was the picture of the assembled Band on the stage of the University Auditorium. There was the picture of "The I Formation" which the Band had presented in "10" on Illinois Field, with the then limited bleachers packed to capacity. This picture was taken by "Lloyde", doubtless the late Clarence Lloyde, at the First Homecoming in 1910. Publicity, in the form of alluring campus pictures was carried on Band Programs in the 1900's for the very frank reason that the University of Illinois was then attracting students. Illinois was, in truth, advertising--needed publicity. Now, in 1951, Illinois is so well known, nationally and internationally,

that it needs little publicity, at least as was felt necessary and desirable in 1911.

First Peoria Program

The Illinois Band made its initial Peoria appearance, according to Harding's bound volume of out-of-town printed programs, at the Shrine Temple, March 8, 1911, or two days following the Paris concert. The same soloists were featured and the identical program was rendered.



THE REAR OF OLD UNIVERSITY HALL

When the Band was packing for an off-campus Concert.

Remember, ye old-time grads, the double balcony, at the rear, or the south end, of University Hall? Time was when the Band office was at the extreme right of this picture. Note the many trunks and packing-boxes filled with Band instruments ready for a trip off-campus. Also, note the bass drum, carefully enclosed in its packing-case. Observe Basil Brown, or B. Brown, custodian for many years of University Hall, who was proud to be designated as "Property Man" for the Band and to accompany it on tours. Note the stairway leading

from Terra Firma to the first floor balcony, and the two flights of stairs leading to the second balcony.

Three Off-Campus Concerts in 1912

Decatur, Bloomington and down-town Champaign were given concerts in the spring of 1912.

The Decatur concert, at Powers Opera House, was February 26, 1912; the Bloomington program, at Chatterton's Opera House, February 28; and a concert for the "Third Annual Charity Benefit" of Champaign Lodge No. 398, B.P.O. Elks, was given, without indicated day of month, in 1912.

Miss Marie Ludwig, harp soloist, was enthusiastically received at these three concerts, just as she was at the 1912 Anniversary Program on campus. Walter Turner was featured as piccolo soloist at Decatur and Bloomington, while Lora Withers, soprano, and Harry Nelson, xylophone, were soloists for the Elks Benefit. Since the Band had given "a benefit" for the Champaign Elks, it seemed appropriate to render one for Urbana Lodge, No. 991, B.P.O.E. Turn about--fair play! The concert was given in the Illinois Theater, Urbana--who reading these lines, remember the Illinois Theater where some really excellent shows were given and many celebrated stars were brought to the University community? The Urbana concert was given April 15, 1913, with Miss Ludwig again harp soloist, and Mrs. Fred G. Marshall, wife of an Urbana merchant, soprano. Mrs. Marshall sang "Joy of the Morning", by Harriet Ware, and "Sunbeams" by Landon Ronald, later conductor of the London Symphony Orchestra, accompanied at the piano by Glenn Bainum, that year Band president. The concert closed with Potpourri of Selections from Victor Herbert's new operetta, "The Enchantress" and university songs.

Bainum Improved the Winter Scene

The Band had prepared an encore entitled "Winter" to be presented at an Illinois State Normal concert in 1912. It is alleged that "Rusty" Bainum, to make the winter scene more realistic, had spent three hours tearing reams of paper into tiny bits to resemble snow. He bribed a colored stage hand to ascend into the scenery drops and when the Band sang in the encore "Winter", then "the snow" was to descend over the Band. The encore, however, was not given. But Harding, at the close of the concert, announced that the Band would sing "Illinois Loyalty" which the members did with customary enthusiasm. Down came "the snow".

Many Chicago Programs

The first concert by the Illinois Band in Chicago was presented Monday evening, April 13, 1914, at the Hotel LaSalle, under the auspices of the Illini Club of Chicago, with the following officers:-

George R. Carr '01, president; Dr. F. A. Brawley '02, first vice-president; Willard Doud '03, second vice-president; C. B. Oliver '12, third vice-president; J. T. Hanley '10, secretary; Harry C. Coffeen '98, treasurer; and F. J. Postel '99; Dr. A. J. Graham '02; H. M. Price '03; Rudolph E. Schrieber '04; J. P. Bock '07; and Frank Van Inwagen '08, directors. This concert was designated by the Chicago alumni as "The Fifth Annual Easter Festival".

Soloists were Marie Ludwig and Miles McClelland. Miss Ludwig, gave, as her harp solo, "Valse Caprice", by Cheshire. McClelland played a euphonium solo, "Celeste Aida" by Verdi, which had been arranged for bands by Harding. Each solo was enthusiastically received--each required an encore, graciously rendered.

This program opened with a prelude march, "Chicago Association of Commerce" by Goepfert, introducing the Illinois state song. Other numbers were Overture to "Tannhauser", Wagner; Three Movements from "Ballet Rouse" including Valse Lente, Scene, and March Russe, by Luigini; Selections from "Sweethearts", Victor Herbert; Pas des Fluers or "Waltz of the Flowers" from "Naila" by Delibes; Excerpts from "The Firefly", Friml; and the Humorous Descriptive Sketch, "A Southern Wedding", Lotter.

Dancing was enjoyed following the concert, with music by a professional orchestra.

"Promptly at the conclusion of the Military Band Concert, Miss Dorothy Dickson and Mr. Carl Heisen will demonstrate the newest society dances in the Red Room. The audience will please move from the Main Ball Room as promptly as possible to facilitate clearing the floor. There will be dancing in both the Main Ball Room and the Red Room. The orchestra will render the same dance numbers in each room simultaneously", the program announced.

Chicago Alums Sponser Another Concert

Highly pleased with their first concert, The Chicago Illini Club was sponser for another program, this one being "The Sixth Annual Easter Festival, Illini Club of Chicago", also at Hotel LaSalle, April 5, 1915.

Miles McClelland was the only soloist, his euphonium selection, "Vesti La Guibba", from "Pagliacci" by Leoncavallo, calling for encores.

The Band presented a pleasing concert, both standard music and current stage successes being used. Opening number was Overture "Mirella" by Gounod, with other selections being "Isolde's Libestod" from "Tristan and Isolde" by Wagner; Scenes from "Madam Butterfly", Puccini; Selections from the comic opera, "Maid Mainon", DeKoven; Overture, "1812," Tschaikowsky; "Valse Triste", Sibelius; Excerpts from the operetta, "Sari", Kalman; and, closing the program, Humoresque from the song "What's the Matter With Father", by Lampe.

During the intermission, pictures were shown of the Illinois-Chicago and the Illinois-Wisconsin football games. "At the conclusion of the concert, the audience is requested to move from the Grand Ball Room as promptly as possible to facilitate the clearing of the room. There will be modern dancing in the Grand Ball Room and waltzes and two-steps in the Red Ball Room", were the instructions on the program.

Officers were Harry C. Coffeen '98, president; W. R. Roberts, '88, vice-president; Rudolph E. Schriber, secretary; and F. A. Randall '05, treasurer, with W. R. Roberts, chairman of the board of directors; and Dr. Frank Brawley '02; Rudolph E. Schrieber '04; George R. Carr '01; Dr. W. H. Lipman '04; R. P. Garrett '02; H. H. Hadsall '97; Willard Doud '03; Harry C. Coffeen '98; H. M. Price '03; Lion Gardiner '09; F. A. Randall '05; and Merle J. Trees (a former member of the Band), directors.

In Orchestra Hall, Chicago

The Band first played in Orchestra Hall, Chicago, March 2, 1921, once again under the auspices of the Chicago Illini Club.

Nelson Brabrook and Oscar Schoeffler were soloists. Brabrook's cornet solo was "La Veta", Caprice, by Herbert Clarke. Schoeffler presented a pleasing xylophone solo, "Hungarian Dances", by Brahms.

This concert was opened by the always inspiring Overture to "Tannhauser", other numbers being two excerpts from the Sixth (Pathetic) Symphony, by Tschaikowsky, Andante from the first movement and March from the third movement; Ballet, "The Swan Lake", also by Tschaikowsky; "Valse Triste", Sibelius; "Bullets and Bayonets", Sousa; "Rhapsodie Norvegienne", Part II, Lalo; and lighter numbers, an interlude, "Showing Off Before Company", composed of stunts performed by Band members, with the program closing with the Humorous Descriptive Sketch, "A Southern Wedding", by Lotter. Illinois songs and "The Star Spangled Banner" completed an interesting concert of musical offerings for a large Illini audience.

Again in Orchestra Hall

The Twelfth Annual Tour of the University of Illinois Concert Band led again to Orchestra Hall, Chicago, February 28, 1922--once more the Chicago Illini Club served as sponser.

Two Band groups were featured, instead of soloists. J. C. Porter, A. J. B. Showalter, F. M. Lescher and R. J. Fowler were four clarinetists who played "Concertino for Clarinet", Opus 26, by Weber, and Porter, Lescher, Hale Newcomer and John Mountz, rendered "Dialogue for Four" (two clarinets, flute and horn) by Hamm. Other numbers were "Eine Faust Overture", opening the concert, by Wagner; Tone Poem, "Carnival in Paris", by Svendsen; Symphonic Poem, "Phaeton", by Saint-Seans; "Scene du Bal" From Minature Suite (new) by Coates; "On the Campus", a new march by Sousa; Descriptive Overture, "Tam O'Shanter", also new, by Learmont Drysdale, a Scotch composer; and Selections from the Operetta, "A Little Dutch Girl", likewise new, by Emmerich Kalman, with Illinois songs and the National Anthem closing a delightful concert. For the interlude, the Band played "A Bit of College Life", reminding old grads that life on campus was not all grind.

The Band was paid $2,000 for this concert. The next night, the Band played in St. Louis. A special Pullman train was used between Chicago and St. Louis, costing $1.500, or 75 percent of the intake for the Chicago concert. But Harding always insisted that the Band, carrying heavy University work and presenting full symphonic concerts, travel in comfort.

Chicago Music Critics Judge The Illinois Band

For the first time in Chicago musical history, the music critics of the Chicago daily papers attended the 1922 Chicago concert "en masse" and "reviewed" the Band precisely as they would a Symphony Orchestra.

Edward Moore wrote the criticism for the Chicago Tribune; Herman Devries for the American; Maurice Rosenfield for the Daily News; and anonyomous writer for the Post. Moore was recognized as an able music critic. He was frank, outspoken in his praise and in his notes of disapproval. To Moore, the concert opened with heavy numbers, such as Wagner's Overture to "Faust"; Svendsen's "Carnival in Paris"; Weber's "Concertino for Clarinet", Opus 26; and Saint-Saens' "Phaeton".

"From then on, the proceedings were lighter in character. But the start was of a kind to create hesitation in the mind of the conductor of a visiting symphony orchestra".

Moore recognized the Concert Band of the University of Illinois was playing music serious enough and of such a lofty musical character as a high-grade symphony orchestra would attempt. Recognized as the dean of music critics on Chicago Newspapers in 1922, Moore paid the Concert Band of the University of Illinois a real compliment in saying that the band was playing numbers suitable to a high-class symphony orchestra.

"Albert Austin Harding is the director", continued Moore in his review. "He would seem to be musician, disciplinarian and leader, all to an unwonted degree. The Band has balance, precision and a tone not quite so bright, a rhythm not quite as marked, as one expects from a concert band, but generally steady and sonorous."

"While much talk goes on about a musical education, here is an organization that is doing something towards its accomplishment. The catalogue of its repertoire includes pretty much everything that has been written or rescored for band instruments. Its deeds are positive".

Moore Reviews 1935 Home Concert on Campus

In March, 1935, Edward Moore, continuing as Musical Editor and Critic of the Chicago Tribune, made the trip to attend the 45th Anniversary Concert on the home campus of the University of Illinois. He also attended a rehearsal of the band.

Moore devoted a column and a half in the Tribune of March 6, 1935, to his conception of what the Bands of the University of Illinois were accomplishing under the baton of Director Harding. He mentions the fact that "if there is anything to be said against Mr. Harding's efforts, it is that his tastes run to a somewhat severe sort of program--severe, that is, for people who think of a band concert as being chiefly made up of popular music. He likes to play Transcriptions of Wagner, and not "The Evening Star", but an act of "Siegfried" and overture to "The Flying Dutchman", not to speak of the "Dance of the Seven Veils" from Richard Strauss' "Salome" and works of that order."

"But it can also be contended for him that he gives his bandsmen a wider knowledge of music than they would perhaps get under any other circumstances. With the library that he himself has put together in more than a quarter of a century, plus the Sousa accretions, he can give them a fairly, thorough acquaintance with what has been going on in musical circles for a century past".

Here, in Moore's own language is the very core of Harding's conception for the Illinois bands. He wished them to play in concerts, both on campus and on tour, not what the public, by and large, might wish to hear in a band concert, but what he considered would be the best for the band members themselves, what would be truly educational for the band to practice and rehearse and then perform in public.

Some critics of the University of Illinois Band have contended that the programs at the Anniversary Concerts were "too heavy". Many alumni and Campus fans have urged that the band concerts be made "popular" in the extreme. To these comments, Harding has consistently replied that the members of the Band were on campus to be at least introduced to the best in band literature, much of it transcribed, rescored and rewritten, in whole or in

part, by the director of the Band from the European sources themselves. Harding has believed, over the years, that the music which the Band presented should be the best music for the Band members themselves, not for the general public, and especially those demanding the lightest, and it may be, at times, even the "flightiest" in band music.

Edward Moore, music critic for a number of years for the Chicago Tribune, confirmed this attitude held by Director Harding.

However, not to make the concerts, both on campus and on tour, too "heavy", Harding consistently conducted the Band playing selections from current writers, especially American, and more particularly Victor Herbert and John Phillip Sousa, as well as others, even compositions by members of the Band itself.

Concerts on tour were made somewhat more popular and "lighter" as there was keen demand from alumni for music which might be described as up-to-date.

This opinion was confirmed by a music critic (unnamed, however) who noted, "The Illinois Band is striving to hold an even balance between the serious sort which an institution of learning ought to deal with and the kind which grows spontaneously on the campus. They have mastered their art so they can play a march with the swinging rhythm that sets your feet going. There was a fine, solid body to the tone, the instruments were in tune, and it all went along with a zip. The overture, "Tom O'Shanter" of Drysdale did not come out so well. The music did not seem particularly interesting in itself, nor well adapted to such occasion. Also, it was not so well played. There were unsteady places where the going was rough. However, the Band squared accounts with their playing of "The Vanished Army", which had character. The bandmaster, Albert A. Harding, is a man of force who knows his business and is producing results. More power to him. The Band gave an interlude of stunts, some of which were clever and stirred up the old grads in great style".

Rosenfield Reports Chicago Concert of 1922

Maurice Rosenfield, in the Chicago Daily News, in reporting the February 28, 1922, Concert, observed:-

"Exuberance of youth was prevalent at Orchestra Hall last evening, where the Concert Band, University of Illinois, gave a concert which began with severe classical selections and gradually drifted into a program of popular music. The Wagner composition, "Eine Faust Overture" is not especially grateful for band instruments. It is heavy and not nearly as melodious as many of the master's other preludes, and though in its rendition the Band of nearly 100 young men showed good training, still it did not make the big hit it did in the Sousa march, played as an encore. Here the players disclosed good tone body and precision in ensemble. It was a tuneful piece and received a big round of applause".

Continuing, Mr. Rosenfield commented, "Albert Austin Harding, the conductor, has the men well in hand and gave evidence of fine musicianship and strict drilling. There were symphonic numbers, operatic selections, a new march, "On the Campus", by Sousa, descriptive pieces and special selections for clarinets and horns. Orchestra Hall was filled with admiring friends."

Colvin and the St. Louis Concert of 1922

Ernest E. Colvin, writing in the St. Louis Star regarding the March 1, 1922 Concert in the Odeon Theater in that city opined, "The Concert Band of the University of Illinois played at the Odeon last night before a large

audience which included hundreds of alumni of the University. The Band has been pronounced by such an authority as John Philip Sousa as the best college band in America. It is easy to believe this when the 80 instrumentalists on the stage gave a program much heavier than one is accustomed to hear from bands and approaching such as are generally reserved to symphony orchestras."

"The conductor, Albert Austin Harding, has charge of all the Band activities at the University. Evidently, he is more concerned that the young men--most of them amateurs--under his charge become familiar with the masterpieces of orchestral and band music than that they merely be able to play marches well. In fact, when the Band played such numbers as Sousa marches, overtures to light operas and waltzes, it was easy sailing. The listener then could have no doubt of the splendid balance between different sections of the Band, the quick response of the players to the rapidly changing signals of the leader, the skill of the Band in the fine points of dynamics, or its ability to build up a great climax in which all the parts were beautifully harmonized and the many instrumental voices splendidly blended. It was when the Band played heavy tone poems--the type of music which really requires an orchestra, if it is to be adequately presented--that one realized the limitations of a wind-band, but also realized that the Illinois players were doing mighty effective work".

Colvin then noted that Harding, like Sousa, relied upon his large clarinet section for his finest effects.

"It would be going too far to say that the clarinet choir of the Illinois band has that almost violin-like finish that characterizes the clarinet section of Sousa's Band and of the United States Marine Band, but it is well within the bounds of truth to assert that Harding has schooled his men so thoroughly that they produce effects which are little short of marvelous. In the tone poems, as in the simpler marches, there was a refinement of shading, a smoothness of tone, a virtuoso of skill, that might be the envy of many professional bands. The excellence of the clarinet section was demonstrated in Weber's concertino for clarinet, in which four clarinets, playing in unison, took the solo part. The soloists were J. C. Porter, A. J. B. Showalter, Frank M. Lescher and R. J. Fowler. The four musicians not only played in unison but they also seemed like one soloist in the finer qualities of virtusso playing, in the runs and thrills with which they embellished their work. The Band, which played the accompaniment, was well subdued by the conductor, and the effect of the piece was as pleasing and satisfying as one is likely to experience at a Band Concert. The work of the Illinois musicians was indeed realistic in another selection, "Phaeton" by Saint-Seans, and the listener could sense the galloping of the horses and the madness of their flight across the sky, according to the Greek myth.

Moore Observes Rehearsal Hour of the Illinois Band

Significant comment and criticism of the rehearsal periods of the Band were given by Edward Moore, music critic of the Chicago Tribune, in his 1935 visit to the campus.

"One need only look in on a rehearsal, as I did, to learn how little escapes the ear of the conductor and less than that is permitted the players", observed Mr. Moore. "Harding is a strict drillmaster but he is also an inspiring leader. The men under his baton play as they would probably play for few others."

Tribune Critic Notes Sousa Library

"Another reason for the ability of the band comes in at this point. It is that, having accomplished much, other people are willing to give it help to do more. For instance, the entire musical library of that great bandmaster, the late John Philip Sousa, is now the property of the University of Illinois. Sousa made several visits to the campus as the guest of Harding, listended to the band with great interest, and frequently declared that was where he desired his accumulation of music to go. After his death, his family made a gift of it all to the University. The collection numbers approximately 3,000 compositions, his own and those of other composers, all scored for band. And if one were inclined to become a sentimentalist, he could compose a sermon on how band development in a large university acts as a counter-agent against the virus of fascism, communism, everything that is un-American. But the fact is that fascism and communism are not, and never have been, live issues at Illinois. The 350 bandsmen are doing something that will prepare them for future musical work. A good many present bandmasters in American colleges and universities are Illinois graduates. Many others are actively playing. One leaves the University of Illinois with a high respect for its development of concert bands," concluded Mr. Moore.

Two More Concerts in Orchestra Hall

The Band appeared February 27, 1923 and March 4, 1924, in Orchestral Hall, Chicago, each concert being held, as usual, under the auspices of the Chicago Illini Club.

The 1923 concert featured a trio for cornets, "The Three Solitaires", by Victor Herbert, played by Ralph Thompson, Veran Florent and C. W. Ferguson. Other numbers were Overture to "Rienzi" by Wagner; Two Movements from the Symphonic Suite, "Scheherazade", by Rimsky-Korsakov, these being "The Young Prince and the Princess", and "Festivities at Bagdad, The Sea. Conclusion"; the Symphonic Poem, "Danse Macabre" by Saint-Seans; "Valse du Ballet de Patrie", by Paladilhe; a new march, "The Gallant Seventh", by Sousa, the March King; Overture, "Carnaval", by Glazounow; "La Boutique Fantasque" by Rossini-Respighi; "Panamericana" by Victor Herbert; and Selections from the popular musical comedy, "Sally" by Jerome Kern, with the usual Illinois songs at the close. As in previous concerts, Band members presented clever stunts "in order to give the old grads something reminiscent of the less serious side of college life".

Another concert in Orchestra Hall was presented March 4, 1924. It featured Hale Newcomer in a flute solo, "Variation of Love", from the Ballet of the Opera, "Ascanio", and Veran Florent, in a cornet solo, "Stars in a Valvety Sky", by Herbert Clarke. Other Band numbers were Overture to "The Flying Dutchman", by Wagner,

which opened the program; Suite from "The Miracle"(1), by Humperdinck, including Procession and Children's Dance, The March of the Army and Death Motif, and the Christmas Scene and Finale to Act I; Suite, "The Garden of Allah", by Landon Ronald, consisting of Prelude, in the Garden of Antesin and Dance of the Quled-Nail; "Marche Heroique" by Saint-Seans; Overture, "The Merrymakers" (new) by Coates; "Aubade" (arranged for flutes and reed instruments) by Luigini; "Over the Hills and Far Away", "Children's March" and "Shepherd's Hey" by Percy Grainger; Golliwogg's Cake Walk" from "The Children's Corner" Suite by Debussy; and Festival March, "The Crown of India" by Sir Edward Elgar, closing with the usual Illinois Songs.

This concert had many notable sponsers both on the Champaign-Urbana campus and the Chicago campus, also in the City of Chicago at large. There was also a notable Band Concert Committee appointed by Dean Charles M. Thompson, president of the University of Illinois Alumni Association, consisting of Waldo B. Ames, chairman, James M. Cleary, Chester R. Davis, Mildred Fisher, secretary, Gertrude O'Brien, publicity; and Walter Zivi, advertising. The Chicago Illinae Club was represented by a committee composed of Mrs. W. L. Brockson, president, Mrs. Frederick Kraft and Mrs. Frances Best Watkins. The Illini Club of Chicago had a committee composed of Deveruex L. Bowdy, president; Scott Greene and George T. Donoghue. The Dental Alumni Association was represented by Dr. M. K. Hine, president; the Medical Alumni by Dr. M. H. Streicher; and the Pharmacy Alumni by Frank Maher; and the Chicago colleges by John B. Milizen.

Mrs. Frances Best Watkins, 5831 Blackstone Avenue, Chicago 37, has been, since graduation, one of the most loyal Illinae. She has served in many capacities with the Chicago Illini Club and with the Alumni Association of the University. She is currently, in 1951, serving as a University Trustee, for the term 1949-1955. She visits the campus frequently, enjoying many week-ends at the University. Her daughter, Rosemary, has senior standing in journalism, and is a member of Kappa Delta sorority. Her son, William R. has sophomore standing in liberal arts and sciences, attended Illinois his freshman year, then transferred to the University of Washington, Seattle.

(1) "The Miracle had enjoyed its American premiere only a month previously in the Century Theatre, New York. It played long runs in New York, Chicago, other cities.

In the Auditorium Theater---Chicago

The Band presented a concert in the Auditorium Theater, Chicago, March 4, 1927, in affilation with the Glee Club of the College of Medicine of the University. This concert was as thoroughly enjoyed by Chicago alumni as were others given in that metropolis.

AND NOW NOTE---Harding and the Concert Band had the unusual distinction of playing in Chicago in the three better known "halls" or theaters especially used for concerts--these were the Auditorium, Orchestra Hall and the new Civic Opera House.

To the Civic Opera House in 1941

One of the most notable off-campus concerts presented by our Concert Band in Chicago was given April 3, 1941, in the Civic Opera House, for the benefit of the Illini Union Building Equipment Fund, under the combined auspices of the Chicago Illinae Club, the Illini Club of Chicago, the Dental Alumni Association, the Medical Alumni Association and the Pharmacy Alumni Association--certainly, a spirit of cooperation by the several Chicago alumni groups for the furnishings of the Illini Union Building on the down-state campus. A capacity audience of 3,300 persons greeted the Band.

Advertising the Concert in Civic Opera House, Chicago, 1941. Billboard Stands on Michigan Avenue Bridge.

The March, "University of Illinois" by Sousa, introduced the second part of the program. This march was dedicated to the faculty, students and alumni of the University. The concert was opened by the Overture to "The Improvisator" by d'Albert, a manuscript from the Sousa Band Library presented to the University. Other

numbers were "Bacchanale" from the opera "Tannhauser", by Wagner; "En Bateau" from "Petit Suite", by Debussy; Concert Waltz, "Footlights" (new) by Coates; Excerpts from the symphonic poem, "Thus Spake Zarathustra" by Richard Straus; "An American Rhapsody"(new) by Heydn Wood; The Musical Fairy Tale, "Peter and the Wolf", Opus 67, by Prokofieff, with Clarence E. Sawhill, assistant director of the band, as narrator; and a closing medley of stirring marches, three from the almost inexhaustible pen of the March King, John Philip Sousa, these being "El Capitan", "U.S. Field Artillery" and "The Stars and Stripes Forever" and also "The Pride of the Illini" by Karl L. King, with "Echoes from the Illini Stadium" being a musical review of songs used in the previous football season, which was conducted by Clarence Sawhill, and the final "Illinois Loyalty" and "The Star Spangled Banner".

Many Springfield Concerts

The Band was always cooperative in participation in concerts in the Capitol City of Illinois, also in marching in Inauguration Parades and attending many other public patriotic events.

One of the outstanding inaugurations which our Band attended was the first inaugural of Governor Charles S. Deneen, January, 1905. The day was frightfully cold. The Band marched, yes, but the weather was so frigid that the instruments froze. It was a Marching Band--sure enough. Harding, however, at that time, participated as a member of the Band.

Inaugurations of Illinois governors were faithfully attended. In 1921, when Governor Len Small was inducted into office for the first time, the Band presented a concert, featuring marches, overtures, Ballets, Valsettes, Illinois songs and the humerous piece, "A Southern Wedding". The Band also attended the second inauguration of Governor Small, January 12, 1925. This was the last time, the Band paraded at inaugurations in Springfield, but it attended, and presented concerts on all other such occasions.

Springfield Shrine Sponsers 1926 Concert

A notable concert was presented by our Band in the Illinois State Armory, Springfield, March 4, 1926, under the auspices of Ansar Temple, Ancient Arabic Order Nobles of the Mystic Shrine. This program followed closely the Home Anniversary Concert of that year. Hale Newcomer and Everett Shaw were featured in a Duo

Concertante for Flutes, "Fantasie of Hungarian Airs" Opus 35, by Franz Doppler and Karl Doppler. Edwin Newcomb, Assistant Director of the Band, pleased with his cornet solo, Cavatina from "Robert le Diable", by Mayerbeer. The program included several popular numbers, especially selections from "The Student Prince", by Romberg, then currently popular in many cities, including the Virginia Theater, Champaign, Ill. (C.C. Burford was so fascinated by the beautiful music and lyrics, also the love theme, that he saw the operetta three times, twice on the stage, and one in pictures, although he cordially disliked the German background of militarism which provoked two World Wars against our America).

Sousa was included, of course, with a rousing number, his new march, "The Black Horse Troop" being played. As an interlude, the Band featured "popular music of the day played by the Band's exponents of modern music".

Standard musical selections used were "The Year 1812", Opus 49, Tschaikowsky, also two excerpts from that composer's Sixth (or Pathetique) Symphony. Other numbers were the opening march of "Huldigung's March" by Wagner; the Symphonic Poem, "The River Moldau (Vltava) by Smetana and several selections from that beloved American composer Edward McDowell, in his "Woodland Sketches", Opus 51, these being "To A Wild Rose", "In Autumn", "To A Water-Lily" and "From Uncle Remus". The program closed with a pleasing humoresque, "The Wedding of Heinie and Kathrina" by Alford, followed by that always appreciated medley of Illinois songs.

Inaugural Ceremonies, 1929

Louis L. Emmerson was inaugurated governor of Illinois, January 14, 1929. The Illinois Band had been requested to present a program as a feature of the ceremonies. This was adapted, of course, to the occasion, and very happily, Harding opened the program with a march, "Illinois State", which introduced the Illinois state song, by Lake. Other stirring numbers were the March, "Sesqui-Centennial Exposition " by Sousa; "Grand Festival March" which had been composed years before by Wagner for the Philadelphia Centennial Exposition, 1876; "March of the Illini", new, by Alford, which had been dedicated to the University of Illinois Bands; Karl King's March, "Pride of the Illini, also new, and likewise dedicated to our Illinois Bands, and of course, a medley of Illinois songs and the National Anthem. This program, of spritely marches, was spirited enough for any new governor.

Also included were several of Harding's standard selections for Concert Band, among them two excerpts from Tschaikowsky's "Pathetic Symphony"; The Suite, "Four Ways" by Coates; the Overture, "La Princesse Jaune" by Saint-Seans; Cockney Suite, "Cameos of London Life" by Ketelby; and the last composer's Descriptive Sketch, a new composition, "By the Blue Hawaiian Waters". Robert Lyon played a cornet solo, "L'Ete" (Summer) by Chaminade.

Incidental Selections, also appropriate to the occasion were, "Yankee Doodle", for the officers of the Illinois National Guard and Militia; "Fairest of the Fair", a Sousa March, for the ladies of the inaugural party; "Jurists' March" by Tschaikowsky, for the Justices of the Supreme Court; "The Statesmen", a March by Fulton, for the Joint Inaugural Committee; and "Hail to the Chief" in honor of all state officers.

Re-Dedication of Lincoln's Tomb, June 17, 1931

With Herbert Hoover, President of the United States, as guest of honor, the Re-Dedication program at the Tomb of Abraham Lincoln, in Oak Ridge Cemetery, Springfield, June 17, 1931, was one of the most auspicious events in which the University Band ever participated.

At the Pre-Dedication Program, in the early afternoon, the Band played "Homage March", Finale to "Tristan and Isolde", and Overture to "Tannhauser", all by Wagner; Excerpts from "The Sixth Symphony" by Tschaikowsky; and two Sousa marches, "The Royal Welsh Fusiliers" and "Semper Fidelis".

As the car conveying President Hoover and Governor Emmerson entered the Cemetery, the University Band played "Hail to the Chief", which gracefully mellowed into "The Star Spangled Banner" which was sung by the entire assemblage. Following the President's address, the Band played "Illinois", sung by the Hamilton Club Chorus, Chicago. Taps were sounded from the deck of the Tomb by William Loblaw, of the Band, with the final selection, "The Golden Star", Sousa, by our Band.

The 1933 Inaugural Program

Governor Henry Horner was inaugurated, for the first time, January 9, 1933. As was customary, the University of Illinois Band occupied a prominent part on the program, presenting a pleasing concert, which emphasized the occasion of state it was.

A quartet from the Band, composed of Philip McDowell, flute; Milburn Carey, oboe; Russell Howland, clarinet; and Richard Ruhling, French-horn, rendered "The Four Gossips" by Hamm, one of the delightful numbers of this concert. Sousa was fittingly included with four numbers in the formal concert, as his marches always added to the spritliness of an inaugural program. His Marches, "University of Illinois"; "George Washington Tricentennial"; the Suite, "People Who live in Glass Houses"; and "A Century of Progress" were included, while his "Fairest of the Fair" was played in honor of the ladies of the inaugural party as part of "Incidental Selections".

Other numbers in the formal program were Overture, "Rienzi" by Wagner, which followed the opening number, a march, appropriately enough, "Illinois" by Woods; "Ethopian-Rhapsody", by Hosmer, which had been expecially arranged for the Sousa Band; Finale to the Opera, "Tristan and Isolde", also by Wagner; and Symphony in E minor (first movement) by Franchetti, with the program closing with the always delightful medley of Illinois songs and marches.

To The Century of Progress Exposition

The Band presented a concert Sunday, October 29, 1933 at the Century of Progress, Chicago, a gala exposition which observed the Centennial of the incorporation of that now great city as a village in 1833, with population of less than 200 (Chicago was incorporated as a city in 1837). While the Century of Progress was not as impressive nor as spactacular (in many people's opinions) as the World's Columbian Exposition in 1893, it was a great show and was such a success that it was held over during 1934.

There were no printed programs for the October 29, 1933 concert in Chicago. However, the appearance of the Illinois Band was considered so important by officials of the Century of Progress that a special Band-stand was built for the occasion.

Second Horner Inaugural

The University Band presented a concert for the second inauguration of Governor Henry Horner, January 11, 1937. The Sousa March, "University of Illinois" opened the concert, followed by Overture, "The Improvisator", by d'Albert; Introduction and Finale from a Symphonic Poem, Richard Strauss; March, "The Skyliner", by H.L. Alford; Symphonic Rondo, "Till Eulenspiegel's Merry Pranks", also by Richard Strauss; Variations from "The Seasons", by Glazounnow;

Finale from "Welsh Rhapsody", by Edward German; Nocturne from "Two American Sketches", by Griselle; Coronation scene from "Boris Godounow" by Moussorgsky; Suite, "At the King's Court" by Sousa; and Spanish March, "Amparito Roco", by Texidor, followed by the usual medley of University of Illinois songs and marches.

Ansar Shrine Sponsers 1938 Concert

Ansar Shrine, Springfield, sponsered a concert May 12, 1938 in the State Arsenal by the University Band.

A feature of this concert was the playing of four numbers by the combined Springfield High School Band and the University Band, these four numbers being Excerpts from the Suite, "Pictures at an Exhibition" by Moussorgsky; March, "Fairest of the Fair", Sousa, conducted by Roy Jones, Director of Ansar Shine Band; March, "U.S. Field Artillery", Sousa, conducted by George Patrick, Director Springfield High School Band; and March, Paraphrase on "Ciribiribin" by Alford. The program was opened with Overture to "Benvenuto Cellini" by Berlioz, and closed with a Porpourri of Band Music including Stadium Echoes of the football season of 1937; March--Paraphrase, "Music in the Air" by Mark Hindsley, followed by Illinois Marches and Songs, all led in a closing climax by Hindsley, assistant director of the University Bands.

Other numbers were "Brunnhilde's Awakening" from the Opera, "Siegrfied", and Introduction to Act III from "Lohengrin" both by Wagner; the Symphonic Poem, "Don Juan" by Richard Strauss; Nocturne and Valse from Divertissement" by Ibert; "Little Tich" ("The Eccentric") from "Impressions at a Music Hall" by Pierne; "Cortege des Nobles" ("Procession of the Nobles") from the Opera, Malada", by Rimsky-Korsakov; Fanfare and Danse Generale from "Daphis et Chloe" by Ravel; "The Governor's March" by Hand, played immediately after the intermission; Suite, "People Who Live In Glass Houses", Sousa, from the Sousa Library on the Illinois campus; Divertissement, "The Trumpeters", by Agotini, played by Messrs. Lynes, Barbour, Sexton, Work, Smith and Hines; South American Rhapasody, "Rhythmns of Rio", new, by Bennett; and the Humorous Paraphase, "Pop Goes the Weasel", by Cailliet, also new.

An excellent picture of Harding conducting the Band was used, also a picture of the massed Bands on the stage of the University Auditorium, and a description of "The Illinois Bands" by "The Department of Public Information", were included. Pictures, text and program in purple ink upon white background, made a most attractive souvenir.

The Inaugural Concert of 1941

Tito Schipa, the great Italian tenor, who once sang before a vast Stadium crowd, with Band accompaniment, was also featured at the first inauguration of Governor Dwight H. Green, of Illinois, January 13, 1941.

The University Band, at the Horner inauguration, did not accompany Schipa, who sang "Like a Dream" from the Opera, "Martha", by Flotow, "Neopolitan Song" by Battelmy; and "I Shall Return", Schipa's own composition, who was accompanied by Franz Pfau. Schipa also led in singing "The Star Spangled Banner", as the closing number of the formal inaugural program, or "Order of Events", as the printed program indicated.

The Band, however, presented a notable concert, opening with the stirring Sousa March, "University of Illinois" and closing with Alford's March "A Step Ahead". Mid-program, the Band played another Sousa march, "The Gridiron Club" always enjoyed by inaugural audiences.

Other numbers by our Band included "Overture to the Opera, "The Maid of Pskov", by Rimsky-Korsakov; Symphonic Poem, "Don Juan" by Richard Strauss; March, "The Army Air Corps", consisting of two selections, En Bateau from "Petite Suite", and Valse from "Divertissement" the former by Debussy, the latter by Ibert; Rhapsody, "King Orry" by Haydn-Woods; On the Promenade from "Holiday Moods" Suite, by Ketelby, as well as a medley of popular music.

Harding's Final Springfield Concert

The Illinois Band played for the Fifth National Aviation Clinic Banquet, given in the Illinois State Armory, Springfield, November 20, 1947. Director Harding was in charge, assisted by Mark Hindsley, Assistant Director. The University Glee Club, directed by Wilbur Hoel, sang several pleasing selections. Hon. Hugh Cross, lieutenant-governor of Illinois, and an alumnus of the University of Illinois, was Chairman of General Arrangements. This was the last appearance of Director Harding, with the University Band, in Springfield.

Over the State
Up and Down
North and South
East and West
Everywhere
Criss-Cross, Many Times

It is again tempting to detail the many off campus concerts and tours of our great Band, but only a fleeting glimpse can be given most of them.

Concerts were given at Illinois State Normal University in 1918, 1920 (when the lights went out) and 1937. The Band stopped enroute to the 1918 concert on the Normal campus, at Farmer City, Ill., where a matinee concert was presented in Young's Columbian Opera-House one of the many really good "opera-houses" which small towns possessed when "road shows" reached the smaller communities. Most of these opera-houses have since been remodeled into movie houses, or used in other commercial lines, or razed, as was the case at Farmer City, and its site used for the customary gasoline service station.

"The University of Illinois Symphonic Band" sponsered by "The Entertainment Board, Normal University, appeared in the McCormick Gymnasium, Illinois State Normal University, May 20, 1937, at "Eight Fifteen O'Clock".

Matinee and evening concerts were presented March 24, 1916, at Southern Illinois Normal University, now Southern Illinois University, Carbondale. Soloists were Wayne Kirby, cornet; Miles McClelland, euphonium; and Emma Harriet Osgood, harp. This trip was designated as the "Sixth Annual Concert Tour University of Illinois Military Band". Kirby appeared on the evening program, McClelland in the afternoon, Miss Osgood on each program.

From Carbondale, the Band proceeded to St. Louis, where it furnished music for the "Annual Indoor Relay Carnival" or the "Monster Athletic Carnival", given by the Missouri Athletic Association in the Coliseum, March 25, 1916, at "8 P.M. Sharp".

The Band presented a concert at Eastern Illinois State Teachers College, now Eastern Illinois State College, Charleston, May 3, 1920, and then went to Paris, Ill., for a concert the following night, these being designated as the "Tenth Annual Tour of the University of Illinois Concert Band."

Northern Illinois Teachers College.

In 1922, the Band gave a matinee concert in the Teachers College Auditorium, at Northern Illinois State Teachers College, now Northern Illinois State College, DeKalb, February 27, under the auspices of the DeKalb County Illini Club, The Rockford, Ill., Illini Club sponsered an evening program, in the Shrine Temple, Rockford, February 27, 1922, as a feature of the "Twelfth Annual Tour". The Souvenir programs of the Rockford concert on this occassion carried

lists of names of "Committee" and of "Patrons and Patronesses", with a page panel of campus pictures showing the band on the campus "Forming the 'I'", the massed Bands on the Auditorium stage; and a Commencement scene, with the Band, in white trouseres and blue coats leading the gala Commencement parade to the Auditorium--then large enough to accomodate the commencement audiences! In 1922, the University of Illinois was still on the publicity seeking side--some good plugs of advertising were inserted for the good of Alma Mater. From Rockford, the Band went into Chicago February 28, 1922, for the concert in Orchestra Hall, under auspices of the Illini Club of Chicago. Truly, Illini were wide awake in 1922 in DeKalb county, in Rockford, and in Chicago.

From Chicago, the Band jumped a la Pullman, to St. Louis, for a concert, March 1, 1922, in the Odeon Theater., under the auspices of the St. Louis Illini Club. Returning, the Band paused in Taylorville, Ill., for a concert in the township high school gymnasium, under "auspices of the Taylorville Township High School and the Christian County Illini Club". Alumni in St. Louis and Taylorville were alerted as in other cities.

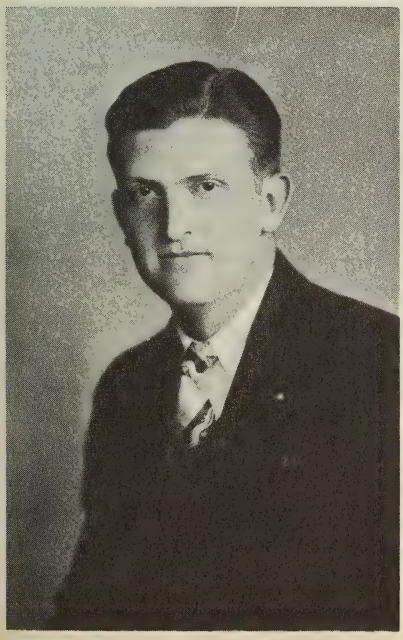
The Band leaving campus for a tour in 1926. Note the flat-top buses ready to convey the party, also two or more trucks at extreme right, to carry Band impedimenta. This picture was taken in front of present-day "Illini Hall", known, through the years, as "The McKinley Y.M.C.A.", The "Illinois Student Union", etc. This building fronted on Wright Street. Note the street car track still in place.

Spring Tour 1929. The Band, leaving from the Band Building in buses provided by "Illinois Traction System Service". General Agent Manley, of the I.T.S., stands at extreme right, to the right of the company name Band Members' grips are piled atop the buses. Note the massive University Armory at back of picture.

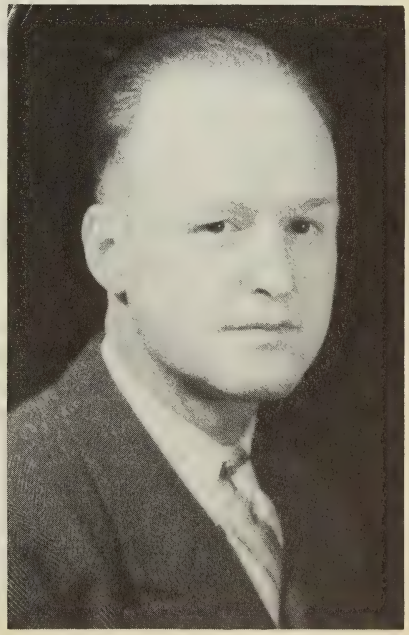
The Band arriving in Peoria in 1925 via Illinois Traction System or "the interurban". Three cars were needed in a special train movement, including a baggage car and two passenger coaches. Note, the team of horses at the right of the picture, also at extreme left, the sign "Leave orders here, R.R. Dent Auto". It meant something in 1925 to ride up Peoria streets in the "R.R. Dent Auto", or taxicab. Harding can be identified in group near extreme left.

The Twelfth Annual Tour in 1922 was a swing around the state of Illinois, as far south as Carbondale, as far north as Rockford, and included both Chicago and St. Louis. This was one of the really notable tours under Harding. After all, it must be constantly emphasized that the Illinois Bands were composed of students who were responsible for recitations, laboratory and ship periods, outside reading, term papers, quizzes and (worst of all) final examinations. The Illinois Bands were never commercial organizations seeking engagements where they could, Concerts were given off-campus only to carry the full message of the service of the University to the people of the state. Concerts were never given out of the state, except in St. Louis, and on one occasion at Cedar Rapids, Iowa, the evening following a football game at Iowa City, Iowa in 1948.

Northern Illinois Teachers College, DeKalb, was alloted matinee and evening concerts, February 25, 1929, followed by a concert in the J. Sterling Morton High School Auditorium, Cicero, Ill., sponsered by the Cicero Rotary Club. This program was followed by matinee and evening program in the Joliet Township High School, February 27, 1929. At the DeKalb concerts and the Cicero concert, the three Roberts--Robert Lyon, Robert Moorman and Robert Brunt--presented



ROBERT B. MOORMAN
Outstanding Cornetist



ROBERT B. LYON
Solo Cornetist

"The Three Solitaires" by Victor Herbert. The Joliet concert was memorable because of the playing of three numbers, "Fest Overture in C" (Turandot) by Lachner, and two zipping Sousa marches, "Semper Fidelis" and "The Stars and Stripes Forever" by the combined Joliet Township High School Band (National High School Band Champions in 1929) and the University of Illinois Concert Band, led by the beloved A.R. McAllister, Director of the Joliet Township High School Band and one of the great leaders in the school band movement.

In all of the numerous off-campus concerts from 1907 until 1948, or 41 years, many held under adverse weather and traveling conditions, Harding never missed a concert and was never late but once and that was the matinee of the DeKalb Concerts in 1929. Harding, with Mrs. Harding and two friends, decided to drive. The Band, under Assistant Director Raymond Dvorak, preceeded by train. In the vicinity of Aurora, Ill., in the effort to make time, with rain and sleet falling, Harding found the going difficult. At one time, the car turned completely around on the pavement. Fortunately, there was no one coming from the opposite direction. There was nothing to do but to reduce speed. The net result--Harding was late for the DeKalb concert. Dvorak and the Band were there. True to Illinois Band traditions--Dvorak began the concert--ON TIME. Harding arrived soon after the concert began, but graciously instructed Dvorak to conduct the entire matinee. Harding conducted the evening program.

Also receiving tremendous ovation at Joliet was the Sextet from "Lucia di Lammermore", by Donizetta, played by three Robertsthis time, Robert Lyon, Robert Brunt, Robert Manville, and Warren Wood, Hall Conant and Thomas Rhodes. The Illinois Concert Band swung "sharply" to Roberts with "nary a flat", for they were all excellent.

The Kankakee Post of the American Legion presented the Illinois Band February 28, 1929, with the members of the Post autographing a program, joined by many alumni and friends of the University, which Harding holds as one his treasured keepsakes of his many tours. The 1929 concert at Kankakee was enjoyed so much that the Legion Post recalled the Band for a matinee and evening programs March 4, 1930. The program announced the coming of Sgt. Alvin C. York, "America's Greatest Civilian Solider", April 6, 1930, in the Kankakee Armory.

St. Louis--Continually on the Itinerary.

Besides the concert sponsered by the Missouri Athletic Association in St. Louis in 1916, there were several pleasing programs given in that city, which, after all, is accessible to the Illinois campus.

St. Louis was included with a concert at the Moolah Temple, March 3, 1921, under the auspices of the St. Louis Illini Club. Newcomb pleased with his lovely cornet solo, "My Heart At Thy Sweet Voice" by Saint-Seans, and Schoeffler with his xylophone solo, "Hungarian Dances" by Brahms. Soldan high school St. Louis, was given a matinee concert on this trip, which was enthusiastically received. Several Soldan graduates that year immediately entered the University, following the inspiration received at that concert. St. Louis was given another concert at the Odeon Theater in 1922.

The picture of the Band outside Moolah Temple was used on Band and University publicity, appearing many times, and was published in the Illio, elsewhere on campus. The Illinois Band had indeed stormed and captured a great city. St. Louis had fallen to the invading bandsmen from the Illinois campus.

Concerts--Remote in State from Campus.

Tantalizing, it is, at this point, to detail each and every off-campus concert. Nearby communities were given many concerts, because of accessibility. Always, it must be remembered, the Band could not be absent from campus for any appreciable length of time. Student members of the Band had to be formally excused from each of their classes. They had to make up work which they had missed. It was never easy, certainly never convenient, to take the Band far afield, regardless of the desirability or the attractiveness of offered and proffered engagements, which came in almost bewildering numbers.

But communities, remote in the state from the campus were not punished, just because they were not around the corner. East St. Louis was given matinee and evening concerts in 1923 and again, a double-header, in 1940. The latter events were held in the Ainad Temple, under the auspices of "The East St. Louis Diamond Jubilee, Inc. The Quincy Boat Club, presented a concert April 4, 1938, by "The University of Illinois Concert Band--a symphonic band for more than a quarter of a century", the program being given in the Quincy High School Auditorium. Mark Hinsley, assistant director, conducted the Band in his own composition, a March-Paraphrase, "Music in the Air", also in the closing medley, "Illinois Marches

and Songs". Lynes, Barbour, Sexton, Work, Smith and Hines made a real hit with their Divertissement, "The Trumpeters", by Agostini.

The Alton, Ill. Chapter, Order of Demolay, sponsered the Illinois band, afternoon and evening, March 6, 1930 in the Alton High School Auditorium. Princeton, Ill. was given a concert in 1941; Aurora in 1915 and 1923; Streator in 1920; Bridgeport, Ill., in 1928, and Centralia, Ill., in 1924 and 1928. Veran Florent and Hale Newcomer were soloists at the 1924 Centralia concert. Russell Howland, clarinetist, delighted at the 1928 concert in Centralia.

The Centralia program of 1928 carried a dash of publicty for Centralia business men, for the program was topped with the statement, "Centralia Merchants have Complete Stocks" and at the bottom was the statement, "Boost Your Community-Shop at Home First".

Concerts were given at Ottawa Ill., and Oak Park, Ill., in 1921. Matinee and evening concerts were played in Rockford, under the auspices of the Rockford Illini Club, February 26, 1923, with the Band appearing in Orchestra Hall, Chicago, February 27; East Aurora High School, February 28, 1923.

Nearby Communities Fortunate.

Geography played its due part in listing concerts for the famous Illini Band. Towns and cities near the campus were favored, not to show partiality, but to quickly take the Band to an engagement off-campus and then to return it speedily "home".

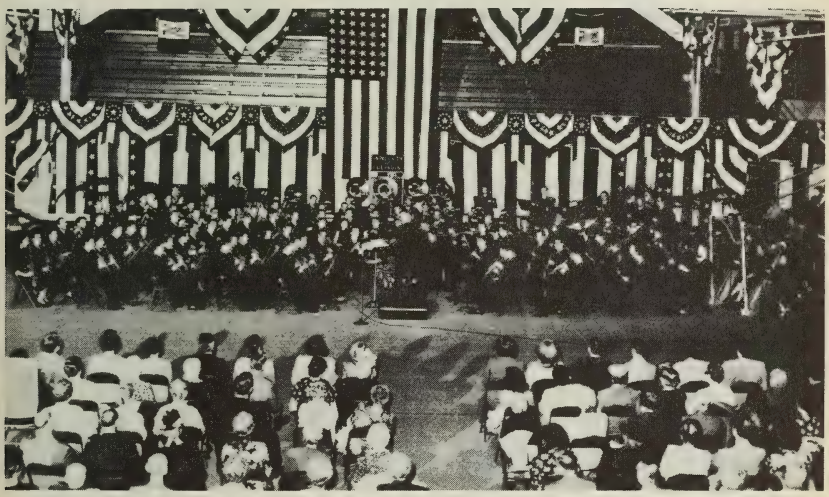
Nearby Monticello, Ill., was given concerts in 1918 and 1919. Mattoon enjoyed concerts in 1916, under auspices of the Elks lodge, and in 1926 and 1928 sponsered by the local American Legion. The 1928 Mattoon concert February 29 was followed by one in Paris March 1. Clinton was given a program in 1926.

Naturally, Decatur and Danville, each near the campus, enjoyed frequent concerts. There were concerts in Decatur in 1912, 1917, 1921, 1923, 1933 and 1940.

The 1933 Program in Decatur, carried a page topped with the statement, "We are proud of you, Aus, and your Illini Band" which was signed by many alums. This was another keepsake program, like the one at Kankakee. This program was sponsered by the Decatur Illini Club, with Harold Irish, president; Mrs. E. W. Carrier, vice-president; Sam Jenkins, secretary; and Orlando Kuhle, general chairman. The February, 1923 concert bill in Decatur carried an announcement of the stage show, "The Circle" to be given in Lincoln Square Theatre, February 23, with "with five prominent stars for the first time in the history of Decatur at one time."

Danville, only 30 miles from campus, had concerts in 1926, 1932, 1940 and 1941, most of them sponsered by the Kiwanis Club and presented in the high school auditorium. There were concerts in Peoria, also reasonably accessible, in 1911, 1912, 1913, 1914, 1925 (matinee and evening) and 1937.

Paxton, home town of Glenn Bainum, Assistant Director of the Bands, had programs in 1913 and 1917. Bainum in 1913 was xylophone soloist in the Band. The Paxton concerts were complimentary to Bainum--proving the point that a local boy was doing well. Harding asked Bainum to conduct an extra number of a Paxton program, a March, "King Sol".



HARDING'S LAST OFF-CAMPUS CONCERT, PARIS, ILL., MAY 27, 1948
Interior, Paris High School Gymnasium, Harding facing the Band with back to audience.

Harding's Last Off-Campus Concert--Paris.

The last Band trip, under Harding's direction, was to Paris, Ill., May 27, 1948. His first off-campus concert, it will be recalled, was in Paris April 8, 1907--41 years had elapsed. Paris was, therefore, the Alpha and the Omega of more than 40 years of treks by the University of Illinois Concert Band. The beginning thereof was in Shoaff's Opera House. The ending thereof was in the Gymnasium of Paris High School. In those four decades, the operahouse had fallen from its high estate--the high school and its gymnasium had risen.

HARDING AT BANQUET, Hotel France, Paris, Ill., May 27, 1948

A banquet in honor of Harding and his assistants was served at Hotel France, Paris. Members of the Band were tendered a banquet at the Paris Country Club. A notable concert at "The Gym" followed the two banquets. The entire evening's program was sponsered by the Paris Chamber of Commerce. Selected marches from the pen of John Philip Sousa and "Echoes from The Illinois Stadium", the last group conducted by Mark Hindsley, closed the concert, with, of course, "Illinois Loyalty".

Two new composers were recognized at this concert, one of whom, Don Gillis, who wrote "Symphony No. 5½ or "Symphony in Fun" , was a product of the school band movement, of which Harding had been one of the national founders. The other number, by another youthful composer, was Two Dances from the Ballet Suite, "Gayne", these being "The Dance of the Rose Maidens" and "Sabre Dance",

from the pen of Aram Khachaturian, an Armenian, who was born in Tiflis in 1903--the year, indeed, after Harding had entered the University of Illinois as a freshman. Verily, Tempus fugits. New writers, composers, conductors, are constantly at the heels of those retiring.

Other numbers, seasoned by the hand of Time, were Overture to "The Improvisator" by Eugene d'Albert; Excerpts from "Thus Spake Zarathustra" by Richard Strauss--one of Harding's favorite composers; "Psyche and Eros" from the Symphonic Poem, "Psyche" by Cesar Franck; Meditation from "Thias", by Massenet; "Dance Intermezzo" by Sibelius; and Fantasy, "Jingles All the Way" by Howard R. Cable, based upon jingles and commercials heard over the radio. The last four numbers were played from manuscript in the Sousa Library on the Illinois campus--all had been arranged by Harding.

BANQUET IN HONOR OF HARDING, Paris, Ill., May 27, 1948
A Feature of Harding's Last Off-Campus Concert.

Left to Right---Herbert Miles, Former Drummer, Paris City Band; Mark Hindsley, who succeeded Harding as Director Illinois Bands; Max Wilson, Paris, Oldest Living Alumnus, University of Illinois; John R. Fornof, Streator, Ill., then President Board of Trustees, University of Illinois; Harding; Louis E. Fischer, Illinois alumnus, later Vice-President, Illinois Traction System; Herbert B. Rowe, Paris, Ill., retired druggist, former solo Cornetist, Illinois Band, Years ago; and Charles Vanhauten, former Cornetist, Paris Band (deceased soon after the Paris Banquet of May, 1948).

The Final Formal Concert Under the Harding Baton.

A public official, upon retirement, at length reaches "the last", or "the final" of this appointment or that. The final public concert under the baton of Albert Austin Harding, as Director, was the President's Concert, an established feature of the Commencement Season, June 12, 1948, on the campus, before the south terrace of the Illini Union Building. Harding has always considered the President's Receptions second in musical and campus importance only to the Anniversary Concerts themselves. There remained, of course, leading and directing the Band in the Commencement Processional and Recessional. There were also repeated instances when Harding led the Bands in Sousa Marches in the Stadium or in the Auditorium, but when Harding brought down his baton on the last note of "Illinois Loyalty" that rare June evening in 1948, his career as Director of the University Bands, in public concert, had terminated. Harding turned from the Band sitting in semi-circle in the vast temporary bandshell erected for campus concerts, and bowed and smiled to the large assembly of people, many of them alumni, all of them friends and fans of the University Bands--his formal work had terminated. The zero moment for Albert Austin Harding as actual Director of the Illinois Bands for 43 years--much longer, than most of his bandsmen had lived, twice as long as most of them, had arrived.

Complete retirement for Harding was not to come until September 1, 1948. Harding was to serve that fall as Guest Conductor of the Illinois Marching and Singing Band at half-time in the Homecoming game in the Stadium, also on numerous other complimentary occasions.

But there can never be a period of retirement for Albert Austin Harding in the affections and loyalty of Illinois alumni, faculty, staff and students! There is just one Harding--irreplaceable in the minds of untold thousands of his friends!

Sidelights of the Off-Campus Tours.

A really stout volume would be required to include even many of the stories incident to the travels of the Band for over four decades.

The Band gave a series of one-two-three concerts in Danville, Clinton and Springfield, with jumps between those cities, traveling amidships across the state via Illinois Traction System. One Band member, anxious to be helpful and thoughtful, comforted Harding with the offer that he, Band member, would care for Harding's personal bag enroute. The net result--Band member was excited over

the trip and left the bag in Danville. Harding had to rush out in Clinton and purchase pajamas, tooth-brush, etc. The traction company then took over by telephone, with the bag catching up with the Band at Springfield.

Professor Lloyd Morey, who aided the Band occasionally as organist and who received the Distinguished Band Award, accompanied the Band on a St. Louis trip. Arriving at Moolah Temple, Morey found the organ off-key with the Band. Morey enjoyed the concert not as organist, but as an auditor.

Harding had a warm personal freind in Champaign, John O. Smith, down-town jeweler, now residing in Alubquerque, N.M.--still one of Harding's best friends, with Harding visiting Smith in the Southwest.

Smith was an ardent Band fan. He also carried music appreciation, and while not claiming to be a musician, could handle band instruments in his own way. In 1913, when the Band was giving a concert in Lincoln, Ill., Harding asked Smith to go on the trip and "pinch-hit" on the tympani. Smith was obliging. He was getting along, in his own certain manner during the first part of the program. Imagine Smith's surprise, when a gentleman, who identified himself as tympani player in an Eastern Symphony Orchestra, at home in Lincoln, Ill., at the time of this concert, approached Smith during intermission, and jovially started in "to talk shop", with tympani as the main subject. Smith had only fragmentary knowledge of the tympani world--who was doing what and where over the nation with tympani. The visitor seemed abundantly informed. But Smith went through it and talked tympani. And--to cap the climax--the artist expressed himself ready to sit-in and watch Smith perform during the second half of the program--which he did, to Smith's discomfort.

Cyrus Palmer, one of the grand men of all time in the University Band, and a most proficient double B-flat player through his many years with the Band, came out one note late in a Paris, Ill., concert. It happened there were 51 beats for Palmer to play on his big horn. He was one note tardy when Harding swung down his baton to close the number.

"Cy, I should have scolded you for being late, but that was the finest and clearest note I have ever heard over the double-B flat-you are forgiven", said Harding when the concert was over.

The Band in Commencement Processional

The graduates and their families and friends, the alumni and the public have always enjoyed the Band marching in stately ceremonial

Procession at the head of the long Commencement column. It was inspiring to hear a solemn march, perhaps, now and anon, the cadences of "Onward, Christian Soldiers" as the Band led the march to the Huff Men's or the New Gymnsium. In former years, Commencement was held in "The Armory" or the Gym Annex, and after 1907, in the University Auditorium. Both were "hot" enough, as June heat sizzled down upon the campus. For that matter, the George Huff Gymnasium was never exactly cool when the weather warmed up delightfully. The out-door Commencement in the Memorial Stadium is the happiest suggestion yet--provided there is no rain.

Music interspersed the long Commencement program, streamlined in latter years into a much briefer service. The audience joined the Band in "Illinois Loyalty", "America" or "Auld Lang Syne". It is, and was, all very entertaining, very inspirational, to see, to hear the Concert Band in this service.

But do many people realize the amount of hard work and nervous wear and tear such an appearance of the Band, necessary and desirable as it may be, entails upon the Director and his assistants? Members of the Band are anxious, almost frantic, at that moment, to leave campus, to go home, or to that new position. They must check in their instruments, also music, all other equipment, at the Band office and be properly receipted therefor. Many Band members graduate, hence must have caps and gowns available, as well as Band uniforms. And the weather is usually HOT. It requires abundant skill and patience for the Band staff to handle all of these problems in a brief Sunday afternoon service.

Auditorium Theater--Chicago Cultural Center.

The Auditorium was always fondly rembered by the older cultural group of Chicago. It was dedicated in 1889, with Benjamin Harrison, President of the United States, and Joseph W. Fifer, Governor of Illinois, as the distinguished out-of town guests. The Auditorium for many years served as one of the real cultural centers of Chicago. Opera was given there for many years, even for decades, until removed, in the late 1920's to the new Civic Opera House. Lovers of opera, however, never ceased to regret the removal of their cherished art from the Auditorium, granted that it was becoming older with the passing of years, to the new and splendid opera house far across the Loop area of down-town Chicago.

CHAPTER TWENTY-FIVE

NOTABLE BAND DEVELOPMENT AT ILLINOIS

THE 1914 ANNIVERSARY CONCERT

Presented under the auspices of the Star Course, the 24th Anniversary Concert was given in the University Auditorium, Saturday Evening, April 18, 1914.

Soloists were Marie Ludwig, Chicago, Harp, and Miles McClelland, Concert Band, Euphonium. Miss Ludwig, immediately after the intermission, played "Am Springbrunnen" by Zabel, and responded to encores. McClelland pleased, as always, with Recitative and Aria, "Celeste Aida", by Verdi, arranged by Harding.

Wagner was emphasized, the Concert Band playing Overture to Tannhasuer" and the Finale of "Die Walkure". Tschaikowsky was assigned a place with the Finale to his "Fourth Symphony", Opus 36. Victor Herbert was included with selections from his new operetta, "Sweethearts," while, for a dash of humor, the Band played "D'ye Ken John Peel" a travesty on an old Scotch song, by Douglas.

Herbert's operetta "Sweethearts was especially enjoyed. Harding, in his musical comments, said:- "In his new operetta, "Sweethearts", Victor Herbert has written some of the most brilliant and fascinating music of his career. As a writer of light music, Mr. Herbert is in a superior class, his light opera music often rising to the level of grand opera". Harding heard the original company in New York in "Sweethearts", when he sat just behind the leader of the orchestra.

Other numbers were "Ballet Russe", including Valse Lente, Scene and March Russe, by Luiguni; selections from "Tosca", by Puccinic then acclaimed the foremost living Italian writer of opera; and Suite de Ballet from "Coppelia", including Fanfare and March of the Bell, Waltz of the Hours, and Entr'acte and Waltz, by Delibes, considered, in 1914, the most successful composer of ballet music of recent times. The Program opened with Prelude March, "Chicago Association of Commerce " by Goepfert, introducing the Illinois State Song and closed with excerpts from the always popular operetta, "The Firefly" by Friml and the traditional "Star Spangled Banner".

Illio Comments on 1913-1914 Band.

Said the 1915 Illio, campus year-book--

"The Military Band is now in its 24th year. Of its early growth and organization, little is know, other than it was under student leadership and its number varied from 15 to 25 men. In 1905, Albert Austin Harding, then in his senior year, took charge of the Band. The development of the Band to his present high standards of excellence is due to his ceaseless and untiring efforts. Mr. Harding is a remarkably talented and able instructor. He is a master of all band instruments and can take the place of anyone of the 65 men in the Band. He possesses a personality which not only commands the admiration and respect of his men, but which at the same time, wins their sincerest affection.

"At the time Harding assumed leadership of the Band, it consisted of 30 men. To-day, the total enrollment of the First and Second Bands and the Drum Corps, totals 160 men. Its standards are the very highest, for it plays the same class of programs and concerts as the Sousa, the Innes, the Pryor Bands. In this way, it offers the student-musician an opportunity both to play and to become familiar with a large folio of the very best class of music.

"The University Band Library is one of the largest of its kind in America, containing 2,000 selections. The University also owns an exceptionally fine set of instruments, worth over $6,000 It is planned to build up a short course for Bandmasters in order that the leaders of the various bands throughout the state may come to the University and learn the methods used by the University Band." (This forecasted the later Band Clinics).

Roster of "The First Band", 1913-1914

Albert Austin Harding, Director; Wayne Kirby, President; F.R. Powers, Secretary; Howard Mathews, Business Manager; H.B. Randolph, Clerk; J.H. Tyler, librarian; L.R. Lumley, Drum Major; and H.L. Gogerty and L.G. Murry, Propertymen.

Solo Clarinet

F.M. Lescher
E.G. Bucher
J.R. Shulters
H.B. Lotz
Rollin Ginzel

Bassoon

G.B. Ruby
N.J. Lenhart

'Cello

L.B. Hiebel

Bass Drum

E.J. Anderle

Bells and Xylophone

Glenn Bainum

Baritone

Miles McClelland

First Clarinet
G.I. Lindberg
E.J. Jones
W.K.B. Hrabik
Ray Ponder

Second Clarinet
Howard Matthews
J.H. Rapp
R.A. Kelly
G.C. Tanton

Third Clarinet
Frank Richart
T.J. Strong
B.R. Beatty
W. Ewing

Alto Clarinet
Ray Shawl

Bass Clarinet
R. W. Schecter.

Trombone
F.R. Powers
F.E. Held
W.I. Wirth
G.I. Boone

Flute and Piccolo
Walter Turner
H.C. Hawes
C.C. Hawkinson
Verne Stevens

Oboe
A.J. Albrecht

E-flat Clarinet
K.A. Clark

Saxophones
E.G . Wilkinson
Floyd Mohlman
H.N. Byers
F.C. Feutz
J.F. Gauger

String Bass
D. Wright
R.H. Purdy

Snare Drum
K. V. Root
K. Kennedy
H. F. Woodyatt

E-flat Bass
W.J. Wright
F.A. Wiltz

Tympani
E.W. Gouwens

BB-flat Bass
W.N. Leonard
Bonum Kirk

Solo Cornet
Wayne Kirby
P.H. Rogers
W.W. Miller
R.E. Davis

First Cornet
A.R. Orcutt
R.E. Greenberg

Trumpets
O.B. Hansen
R.P. Hall

French Horn
J.M. Thomas
M.E. Hinds
G.B. McMillen
C. I. Burggraf
M. C. Alyea

The group picture of the Bands this year was taken under the drop-lights on the stage of the Auditorium, with the Harp in the center of the Band assembly and with Harding standing in front of the Harpist. Two American flags sweep to the floor on each flank of the Band. At the left of the observer is Harding's picture, in white uniform, used as an insert in the blue star field of Old Glory--which Harding would have disapproved, if he had known of it in advance.

Second Band Roster, 1913-1914

Harding directed the Second Band, as well, which had A.R. ("Hopper") Wilson, as its president; R. P. Hall, secretary; and E.W. Glenn, business manager. Instrumentation was as follows:

G.C. Tanton, T.J. Strong, R.A. Ford, solo clarinets; A. W.Harz, T.R. Landgraf, first clarinets; B.R. Battey, L.O. Stokes, F.V. Arber, second

clarinets; U.S. Postel, tenor saxophone; K.D. Ross, R.H. Smith, 'cellos; L.G. Krug, O.A. Christianson, D.P. Anschieks, piccolos; R.P. Hall, E.W. Glenn, F.C. Hahn, S.J. Bass, T. Tanner, A.C. Schneider, D.L. Ott and R. de la Garza, solo cornets; O.E. Sinclair, E.F. Rehnquist, G.G. Webster and H.T. Gallaher, first cornets; J.M. Knappenberger, E.H. Juhihorn, E.N. Jenkins, S.J. Thomas, second and third cornets; M.C. Ayrea, B. Meisenhelder, C.R. Foucht, D.H. Sundell, S. Ingels, altos; A.R. Wilson, C.W. Johnston, F.G. Olbrich, A.H. Turner, W.J. Tilton, A.F. Lenzen, J.L. Brown, trombones; C.F. Weingartner, C.E. Hungerford, T.H. Burell, baritones; E.V. Allen, J.F. Gauger, A.W. Robinson, E.E. Greenwell, R.G. Roberts, P.A. Holmes, bass horns; H.F. Woodyatt, E.W. Gouwens, K. Kenndy, F.A. Parks, R.B. Zinzer, E.S. Kreigh, A.P. McDonald, R.F. Vansant, E.J. Novak, W.K. Crawford, F.W. Miller, T.E. Stockdale, R.E. Wagner, R.E. Cruse, R.B. Davis, drums; H.V. Schwarzkipf, A.S. Elton, S.J. Thomas and E. Burke,

Interesting Personnel in 1913-1914 Band

Some names like those of Kaywin Kennedy and H.F. Woodyatt appear in the rosters of each Band, as Harding used them interchangeably as their abilities were apparent. Several members of the Second Band were, in reality, apprentices of the First Band. Members of the Second Band, and in later years, of the First Regimental and Second Regimental Bands, persevered and rose to positions in the Concert Band. Harding always recognized merit and industry, as well as musical ability. It is interesting to follow the rosters for a few years and note how many fine lads, starting in the Second Band, went, at length, to prominent chairs in the clarinet or cornet sections of the Concert Band. Ability, fidelity, hard work, musicianship, all paid handsome dividends.

However, some members of the Second and Third Bands, with deep regret to Harding, lost interest in band work and in their musical education. Some even dropped out within weeks or months. Harding finds it difficult to recall some of those who gave only temporary attention to the musical culture which was offered them by the Bands Department.

R. de la Garza, Second Band, was the first and only Mexican student to play in Harding's Bands. Knappenberger died not too many years later in Kansas City. "Hopper" Wilson became a teacher in the Hammond, Ind., schools, later a manual training teacher in Champaign schools, still later an electrical contractor in Champaign.

H.N. Byers, known as "Pee-Wee", a wiry chap, was built on the pattern of Ted Sloan, famous jockey. Byers played tenor saxophone and flute. He later became a member of the first orchestra of Paul Whiteman.

J.F. Gauger, bass saxophone, became president of the Purity Baking Company, Decatur, Ill. Douglas Wright took his doctorate

from the University of California. H.F. Woodyatt was later an executive with the Texaco Company.

Kaywin Kennedy became an attorney in Bloomington, Ill. serving as president of the McLean County Bar Association, the Illinois State Bar Association and the Illinois Kiwanis Clubs.

Paul H. Rogers, from Atlanta, Ill., is now with an insurance company in Hartford, Conn. C. I. Burggraf, an engineer, returned to Illinois for graduate study. O.C. Tanton is a son-in-law of the late Professor Henry B. Ward, head of the Department of Zoology for many years. Mrs. Ward still resides on West Nevada Street, Urbana, within sight of the campus. Rollin Ginzel, member of the Band even before Harding entered the University, came over from Lincoln, Ill. where he was a prominent architect, and sat-in for several Anniversary Concerts.

The Twenty-Fifth Anniversary Concert. March 6, 1915

Marie Ludwig, Chicago Harpist, was not available because of other engagements, for the 1915 Concert. As this was the 25th Anniversary Concert, a Harpist was needed. Patrons of the concerts loved the Harp, one of the most attractive instruments of a Band or Orchestra. Whether people understand music thoroughly, or cannot read a note, the Harp carries audience interest, even enchantment.

Harding contacted Frank Gault, Chicago, a representative of numerous artists, who suggested that Alberto Salvi, a young Italian, just arrived in America, would be an excellent substitute for Miss Ludwig.

"He speaks no English, but he carries a lot of harp in his fingers", Gault wrote to Harding.

"How much?" was the natural query from Harding, for the Band was operating on a slender expense account.

"Twenty-five dollars, including expenses" wired Gault.

"Send him on", phoned Harding.

Salvi proved a real artist, musical, charming and graceful. Few, if any, persons on campus spoke Italian. At least, Salvi was not bothered on campus by needless conversation.

Salvi, star harpist for the occasion, proved a whirlwind of a success. Harding placed Salvi immediately following the intermission, so that members of the Band could catch those forty seconds of recuperation. Salvi could not understand why he should be alone on stage, without support of the Band, during and following intermission. His interpretation of "Fantasia" by Parish-Alvers, proved a real hit.

Opportunity not only knocks at the door of a gifted musician, but often times crashes open the door and strides inside. A few years later Alberto Salvi returned to the campus as guest artist on a Star Course number. He was, then, fully on his own. He was paid $500, in contrast to his earlier $25. Harding visited with Salvi in his dressing-room. Salvi then spoke fluent English.

Miss Adeline Brainard favored with a soprano solo, "A Spirit Flower" by Campbell-Tilton. Floyd Mohlman was accompanist. The concert opened with Overture to "Mirella" by Gounod and closed with the stirring March from "Tannhauser" by Wagner.

Other Band numbers were Selections from "Parsifal", also by Wagner; Potpourri, "Madam Butterfly" by Puccini, greatest modern composer of Italian opera, including "La Boheme", 1896, "La Tosca", 1900, "Madam Butterfly", 1904 and "The Girl of the Golden West", 1910; Two exceprts from the Sixth (Pathetic) Symphony, Opus 74, including Andante from the first movement, and March from the third movement, by Tschaikowsly, also the overture to that composer's "1812" beginning in a slow and solemn theme, and rising higher into a mighty crash and uproar of music as the Russians emerge victorious over the invading French; and Selections from "Parsifal", the last of the great music dramas of Richard Wagner.

As this was the 25th Anniversary Concert of "The University of Illinois Military Band" it was fitting that the program should carry the picture of the Band in 1890, with George Huff, Charles A Kiler, Glenn Hobbs, and other campus celebrities pictured, and in contrast to this beloved old-timer, the spread of the "University of Illinois Military Band" on the stage of the Auditorium in 1915.

The Band Rosters—1914-1915

The 1916 Illio speaks of "The University Band", "The Military Band", "The First Regiment Band", "The Second Regiment Band" and "The Reserve Band". Note the changing terminology used in connection with the Band, as "The First Regiment Band" in 1915, in comparison with "The First Regimental Band" in 1951. It required many years to "settle" names, as for instance, "The Concert Band".

"A. A. Harding" is listed as Director of the First Regiment Band and the Second Regiment Band. Other officers of the First Band were E.G. Bucher, President; R.E. Greenberg, Secretary; W.N. Leonard, Business Manager; and R. S. Mason, Drum Major. Pictures of Harding (in white uniform), Leonard, Bucher and Greenberg are used in a foursome panel atop the page of Instrumentation of the

First Regiment Band (then recognized as the First or Concert Band, as follows:-

Solo Clarinet
E.G. Bucher
H.B. Lotz
G.I. Lindberg
E.J. Jones
F.M. Lescher

First Clarinet
R.T. Olmstead
Carl Clegg
F.S. Shy
D.E. Compton

Second Clarinet
F.L. Stevenson
H.L. Slack
J.H. Rapp
Walter Emch
G.C. Tanton

Third Clarinet
F.E. Richart
F.F. Goldsmith
B.R. Battey
A.W. Harz
T.J. Strong

E-flat Clarinet
K.A. Clark

Alto Clarinet
Ray Shawl

Bass Clarinet
R.W. Schecter

Saxopones
E.G. Wilkinson
F.W. Mohlman
H. N. Byers
C.N. Davison
J.F. Gauger

'Cello
L.B. Heibel
G.W. Unger

Flute and Piccolo
F.A.C. Smith
H.N. Byers
C.O. Hawkinson
V.T. Stevens

Oboe
E.G. Young
A.J. Albrecht

Bassoon
G.B. Ruby
N.J. Lenhart

String Bass
Douglas Wright
R.H. Purdy

BB-flat Bass
W.N. Leonard
B.L. Kirk

Snare Drum
H.F. Woodyatt
Kaywin Kennedy
E.W. Gouwens

Bass Drum
E.J. Anderle

Xylophone
Harry Nelson

Tympani
K.V. Root

Solo Cornet
Wayne Kirby
P.H. Rogers
H.G. Winans
W.W. Miller

First Cornet
R.E. Davis
R.E. Greenberg
James Kantor

Trumpet
E.E. Newcomb
S.J. Bess

French Horn
M.E. Hinds
G.B. McMillen
M.C. Alyea
W.B. Meisenhelder

Mellophone
F.C. Hahn
A.B. Brown

Trombone
F.R. Powers
W.A. Getward
W.I. Wirth
L.E. Hill
F.G. Olbrich
D.G. Evans

Euphonium
Miles McClelland

Baritone
R.R. Wagner
O.A. Houg
C.E. Hungerford

E-flat Bass
C.E. Weingartner
E.V. Allen
F.A. Wiltz

Band Clerk
J.H. Tyler

Librarian
H.L. Gogerty

The Roster of the "Second Regiment Band" was as follows:-

G.C. Tanton, B.R. Battey, A.W. Harz, T.J. Strong, solo clarinets; H.A. Drew, R.M. Netz, F.F. Goldsmith, first clarinets; E.S. Hoffman, L.O. Mitchell, S.A. Bleisch, second clarinets; F.V. Arber, C.R. Hazen, third clarinets; E.D. Swanberg, R.E. Chambers, D.L. Ott, T.S. Tanner, A.C. Schneider, R. de la Garza, O.E. Sinclair, G.C. Holman, solo cornets; E.F. Rehnquist, H.B. Norveil, H.T. Gallaher, G.G. Webster, C.H. Gewalt, R.L. Price, first cornets; E.G. Weiler, L.W. Zeller, second cornets; A.R. Wilson, D.G. Evans, L.A. Rahn, A.F. Lenzen, J.L. Brown, I.L. Ratcliffe, R.P. Shapley, E.L. Nott, trombones; C.E. Hungerford, T.H. Burrell; baritones; E.V. Allen, R.G. Roberts, E.E, Greenwell, N.E. Sheldon, bases; H.G. Antenen, N.E. Wiedemann, third cornets; L.G. Krug, H.S. Hinrichs, R.R. Warren, piccolos and flutes; B.R. Huff, U.S. Postel, saxophones; W.B. Meisenhelder, R.E. Gregory, J.M. Knappenberger, Sherman Ingels, F.A. Volstroff, F. J. Schulz, horns; and F.A. Parks, H.E. Kent, R.B. Zinzer, E.S. Kriegh and E.O. Nay (note the Second Regiment Band included both Nott and Nay), drums.

The Reserve Band

The Reserve Band included A.M. Tower, G.H. Laurence, H.O. Frey, flute and piccolo; S.A. Bleisch, Roy Lawrence, R.E. Rankin, L.O. Mitchell, clarinets; L.M. Becker, saxophone; N.E. Sheldon, W.A. Manuel, L.M. Becker, basses; C.C. Burgett, C.M. Ginter, W.E. Hayne, W.T. Ritter, D.C. Webster, W.K. Crawford, E.O. Nay, drums; C.A. Peterson, H.W. Gibson, J.L. Crawford, H.J. Clinebell, F.S. Wales, E.E. Mills, altos; Smith Curtis, Lawrence Kieffer, P.W. Rathye, A.C. Paddock, W.H. Williams, P.M. Boston, trombones, T.J. Warren, G.E. Mercer, A.F. Kraekmann, baritones; W.H. Hyslop, C.C. Wiley, J.E. Smith, J.H. Singleton, W.F. Sloan, T.A. Stockdale, F.L. Shonkwiler, Edson Wright, W.T. Doe, (not John Doe), Russell Levitt, C.W. Bates, G.W. Lutes, L.H. Gift, R.L. Price, H.T. Clapp, W.N. Black, R.L. Worcester, Ivan ReVeal, E.G. Brya, S.J. Griffith, G.T. Avery, W.E. DeLong, S.J. Crooker and L.E. Rugh, cornets.

Trumpet and Drum Corps

Members of the Trumpet and Drum Corps were A.S. Elton, S.J. Thomas, C.A. Peterson, P.M. Boston C.W. Bates, H.W. Gibson, H.H. Hasker, R.L. Worcester, Ivan ReVeal, E.G. Brya, S.J. Griffith, Russell Levitt, W.T. Doe, F.L. Shonkwiler, E.E. Mills, Paul Rathye, F.S. Wales, L.C. Strubinger, A.C. Paddock, H.A. Millman, "Trumpeters".

C.C. Burgett, Lloyd Castle, C.M. Ginter, W.E. Hayne, G.H. Reid, L.W. Reid, W.T. Ritter, Dewent Schuler, D.C. Webster, W.K. Crawford, T.E. Stockdale, Smith Curtis, B.O. Nay and J.T. Conover, "Drummers".

Personnel of the 1914-1915 Band

Edwin E. Newcomb was one of the outstanding members of the Band, in its entire history. He appears in 1914-1915, as a first year man, playing trumpet. He was to steadily advance through the cornet section until he occupied first chair. He was a gifted and efficient cornetist, one of the best in Harding's long experience. He was tall

and slender--made an excellent Band appearance. Harding featured him as cornet soloist in concerts on campus, on tours and in twilight concerts. Alumni of the later 19-teens can close their eyes at this moment and recall the efficient and graceful Newcomb with his cornet solos. He came from Burlington, Kansas. He is a cousin of Dean Rexford Newcomb, college of fine and applied arts, University of Illinois, who also came to the Illinois campus from the State of Kansas and the University of Kansas. Edwin Newcomb, after leaving Illinois, became a member of Sousa's Band.

Frank S. Shy was later a successful automobile dealer in Providence, R.I. G.W. Unger, 'cellist, was the son of a 'cello player in the Chicago Symphony Orchestra. D.G. Evans is now an executive of the Public Service Company, Milwaukee. Frank Lescher, whose name is mentioned last among solo clarinet players, was by no means least, as he was one of the excellent faculty contingent who loved to sit-in with the Band.

F.L. Shonkwiler, Reserve Band, Monticello, Ill., later became county judge of Piatt County, Ill. Clifford Hawes, H.G. Winans and W.W. Miller were from Atlanta, Ill., and E.G. Brya, from Tolono Ill. Charles C. Burgett came from Newman, Ill., where his family had been prominent in sending several members to the University. Burgett died in 1947. K.A. Clark came from Toronoto, Canada. R.S. Mason, Drum Major, was called "Skinny" because he was a "short" lad, almost seven feet in height. Sherman Ingels, Second Regiment Band, later served as Superintendent of Parks, Tacoma, Wash. He was president of the Washington Society of Landscape Architects, and in June, 1949, was engaged in private practice of landscape architecture.

1916 Illio Presents Another Band "Write-Up."

The Illio of 1916 included a featured article on the 1914-1915 Band, being similiar to the one in 1915, but it carried mention of the course for bandmasters, also of the gold medal watch fobs presented to Band members.

"To the leadership of Albert Austin Harding is due the credit for the great advance made in the Band in the last decade. One of his ambitions has been to see courses for bandmasters in the curriculum of the University. His hopes were realized this year and there are now courses leading to both the direction and organization of bands. Another feature which he has introduced is presenting to each graduating band player a gold medal watch fob which corresponds to

the athletic 'I'. During the year 'a short course' will be given for all who wish to acquaint themselves with the methods used in organizing and maintaining a successful band.

Two Pictures of Harding at his desk in Band Office in University Hall. Taken by Edwin E. Newcomb, University Band. Note the two telephones on Harding's desk. One was "The Bell", the other "The Home" or "The Automatic", later combined into the Illinois Bell Telephone Company. In those years "The Automatic" or "The Auto" phone was an innovation and was a great improvement over "Number, Please".

Harding and the Band in the auditorium. Frank Lescher playing lead clarinet.

CHAPTER TWENTY-SIX

The 1916 Concert,
Marie Ludwig Returns as Harp Soloist

The Chicago Harpist, Marie Ludwig, returned as guest artist for the matinee program, of the March 4, 1916 Anniversary Concert. She presented three solos, these being "Song of the Volga Boatmen"; "Arabsque" by Debussy; and "Mazurka" by Schuecker. Miss Ludwig was not on the evening program.

Two other soloists were Wayne Kirby, Cornet, and Miles McClelland, Euphonium. McClelland played "Flower Song," in a group of Scenes from "Carmen" by Bizet, including "Prelude", "Hababera and Duet", "Entr'acte" and "Toreador Song" as well as the lovely "Flower Song". These selections from "Carmen" were presented both afternoon and evening--showing public appreciation for them. Kirby played "From the Shores of the Mighty Pacific" by Herbert Clarke, in the evening concert.

Also, on the matinee program, there was a march, "Florentiner" by Fucik, which opened the program; Overture, "Merry Wives of Windsor", by Nacolai; Suite from the Ballet, "The Seasons" by Glazounow, including "Barcarolle", "Valse of the Cornflowers and Poppies", "Bacchanale" and "Petit Adagio"; Sousa's March, "The New York Hippodrome"; "Valse des Fleuers" from the "Casse-Noisette" (Nut-cracker) Suite, by Tschaikowsky; and Selections from "Chin-Chin" by Caryll.

The evening program was as thoroughly enjoyed, being opened with "Slavonic Rhapsody" by Friedemann, followed by the second movement, "Allegro congrazia" from Tschaikowsky's Sixth (Pathetique) Symphony. Other numbers in the evening were two selections from Richard Wagner, (1813-1883), always a favorite with Director Harding, these being "The Procession of the Knights of the Holy Grail" from "Parsifal" and Overture to "The Flying Dutchman"; "Prelude in C minor" by Chopin; "Harpe Eolienne" by Godefroid; "Bourrie" by Saint-Seans; and Selections from the new comic opera, "The Princess Pat" by Victor Herbert.

Each concert closed with stirring "American Fantasia", introducing national and patriotic airs, also by Victor Herbert. "Program Notes" by Harding were again enjoyed by the two audiences, as they had been in previous Anniversary Concerts. These Notes were scholarly, presenting data of biographical, historical and musical background.

The Band was keyed to the excitement--and to the work--of preparing two full programs. It was a large assignment for the Band--but the members went through with it magnificently.

Roster of First Regiment (Concert) band, 1915-1916

Albert Austin Harding, Director; Miles McClelland, President; L.B. Heibel, Secretary; C.E. Hungerford, Business Manager; J.F. Gauger, Treasurer; R.S. Mason, Drum Major.

Solo Clarinet
H.B. Lotz
R.T. Olmstead
W.C. Healy
F.S. Shy
F.M. Lescher

First Clarinet
W.J. Russo
A.E. Lindberg
D.E. Compton
F.L. Stevenson
H.T. Booth

Second Clarinet
C.H. Crim
Walter Emch
H.L. Slack
B.D. Greene
L.O. Mitchell
M.H. Cook

Third Clarinet
A.W. Harz
F.F. Goldsmith
G.C. Tanton
B.R. Battey
S.M. MacDowell

Alto Clarinet
R.L. Shawl

Soprano Saxophone
O.L. Moore
J.H. Rapp

Alto Saxophone
Floyd Mohlman
T.J. Strong

Tennor Saxophone
J.F. Gauger
Ralph Parks

Baritone Saxophone
F.C. Feutz

Bass Saxophone
L.W. Ledgerwood

Flute and Piccolo
H.C. Hawes
G.B. Hopkins
C.O. Hawkinson

E-flat Clarinet
J.R. Shulters

Oboe
E.G. Young

'Cello
L.B. Heibel
G.W. Unger
D.S. Campbell

String Bass
Douglas Wright

Snare Drum
E.W. Gouwens
H. E. Kent

Bass Clarinet
R.W. Schecter

Solo Cornet
H.G. Winans
Wayne Kirby
James Kantor
Edwin Newcomb

First Cornet
C.P. Harrah
F.C. Hahn

Trumpet
S.J. Bess
R.E. Chamvers
M.H. Hunt

French horn
G.B. McMillen
W.H. Hyslop
W.B. Meisenhelder
H.P. Drew
A.B. Brown
J.M. Knappenberger

Trombone
W.A. Gatward
L.E. Hill
W.V. Wirth
L.C. Cannon
F.G. Olbrich
L.A. Rahn

Euphonium
Miles McClelland

Bassoon
W.W. Thomson
W.L. Jeffries

Bass Drum
Kaywin Kennedy

Tympani
Glenn Bainum
W.T. Ritter

BB-flat Bass
B.L. Kirk
D.G. Evans
Hugh Fitch

Baritone
O.A. Houg
C.E. Hungerford

E-flat Bass
F.A. Wiltz
E.V. Allen

Band Clerk
J.H. Tyler

Librarian
H.L. Gogerty

Properties
E.H. Renner, Jr.
L.M. Lindsey

Second Regiment Band, 1915-1916

R.W. Michael, C.O. Collins, W.W. Thompson, R.M. Netz, L.J. Davidson, first clarinets; C.Z. Rosecrans, P.W. Bennett, A.W. Drummet, P.M. Ginnings, second clarinets; A.H. Gottschalk, H.B. Hemb, C.R. Hazen, third clarinets; L.C. Krug, H.S. Hinrichs, R.W. Warren, flutes and piccolos; C.E. Pearce, oboe; R.A. Carlson, W.A. Schaeffer, soprano saxophone; B.R. Huff, alto saxophone; U.S. Postel, L.R. Wilson, tenor saxophones; E.D. Swanberg, R.E. Chambers, D.L. Ott, O.E. Sinclair, E.F. Rehnquist, L.H. Barrett, L.F. Carkhuff, B.A. Edie, J.P. Karcher, solo cornets; R.L. Price, H.B. Norviel, C.H. Gewalt, I.C. Benedict, C.A. Morrison, L.W. Zeller, H.G. Antenen, C.W. Lutes, first cornets; N.E. Wiedemann, W.J. Fulton, A.H. Lindsey, F.W. McElhenry, T.E. Stockdale, second cornets; H.W. Mulliken, R.N. Whittington, third cornets; J.M. Knapperberger, R.E. Gregory, Sherman Ingels, F.A. Volstorff, E.J, Schulz, P.R. Moore, P.M. Boston, altos; A.H. Turner, I.L. Ratcliffe, J.L. Brown, A.F. Lensen, R.P. Shapley, H.E. Brewbaker, O.R. Kieffer, trombones; F.L. Nott, tenor; L.A. Rahn, D.N. Houghton, G.W. Moore, S.H. Wenzlaff, O.S. Fasig, baritones; E.E. Greenwell, N.E. Sheldon, C.C. Windle, E-flat basses; H.E. Kent, F.A. Parks, R.L. Castle, W.E. Hayne, C.C. Burgett, snare drums; R.B. Zinser, W. T. Ritter, Bass drums; P.M. Boston, drum major.

Trumpet and Drum Corps

S.J. Thomas, H.W. Gibson, H.H. Haaker, R.L. Worcester, I.L. ReVeal, E.G. Brya, S.J. Griffith, W.T. Doe, F.L. Shonkwiler, H.A. Millman, Thomas Bemis, A.H. Brookshier, L.J. Conant, H.P. Folkers, G.F. Hoffman, E.A. Pritchard, J.C. Ranel, E.E. Randall, H.H. Thompson, C.G. Turnbull, R.W. Slocum, trumpets; C.C. Burgett, R.L. Castle, P.W. Colby, Smith Curtis, C.M. Ginter, W.E. Hayne, G.H. Reid, Dewent Schiler, drums.

Personnel Notes

Rock Olmstead, later an executive with a large rubber company, Akron, Ohio, occupied second chair in the solo clarinet section, and was an excellent musician. He was a member of Acacia fraternity. Harding secured many good players from Acacia.

W.C. Healy, third chair solo clarinet player, later a business executive with the Eastman Kodak Company, was later an executive of Hiram Walker and Company, Peoria, Ill.

L.W. Ledgerwood, bass saxophone and 'cello, came from Springfield, Mo. Lester Cannon, trombone, was from Hillsboro, Ill. R.W. Michael was a son of Jake Michael, Champaign chief of police. Claire Rosencrans developed into a good oboe and English-horn player. A.H. Gottschalk became a prominent merchant in Springfield, Ill. Burl Edie served in later years as county judge of Piatt County, Monticello, Ill. and is now a prominent attorney in Monticello. Horace E. Kent served in later years as cashier in the University Business Office. Harding visited with Lewis Conant while in Miami, Fla., a few years ago.

The 1917 Anniversary Concert

Newcomb, Kirby, Brabrook, McClelland--In Front

The Anniversary Concert, March 2, 1917, the 27th in Band sequence, featured numbers by Wagner, Tschaikowsky, Puccini, Luigini, Friml, Elgar, other composers--also the ever popular Victor Herbert.

"The 'heaviest' program to date", Harding remembers.

Soloists or duetists were several top men in the Band--Wayne Kirby, Trumpet; Miles McClelland, Euphonium; and Edwin Newcomb and Nelson Brabrook, Cornet. Kirby and McClelland played a duet from "Madam Butterfly", Finale-Act I, by Puccini. Kirby, Newcomb and Brabrook trioed on the special number for Trumpets, "The Three Solitaires", then new, by Herbert.

The Concert was opened with the Prelude March, "Entry of the Gladiators", by Fucik, and closed with the thrilling, Grand March, "Pomp and Circumstance" by the combined Bands of 180 pieces, and the Organ, with Director J.Lawrence Erb, School of Music, and University Organist, assisting. This Grand March, by Edward Elgar, the most notable English composer of the late 19-teens, was one of two numbers which had been written for the much earlier Diamond Jubilee of Queen Victoria.

Other numbers were Overture to "Mignon" by Ambroise Thomas; Reverie, "La Voix des Cloches" (The Voice of the Bells) by Luigini: Intermezzo from "The Jewels of the Madonna", by Wolf-Ferrari; Festival Overture on "The Danish National Anthem" by Tschaikowsky, also by combined Bands and Organ; and Selections from the operetta, "Katinka" by Rudolph Friml, a Bohemian composer.

Three Foreign Sketches, "At the North Cape", a brief from the Norwegian Suite, by Coquard; a Russian whiff and a Spanish glimpse, by Moszkowski, provided a dash of music from far-away lands. Wag-

ner was represented by his "Entry of the Gods into Valhalla", from "The Rhinegold".

Harding again supplied program annotations for the various numbers, with brief data of a biographical, mythological, historical or operatic background. These slivers of information, for all data had to be printed in the briefest form, always proved helpful and stimulating, adding much in making the concert more enjoyable. One could only regret that the printed program had to be kept in the fewest words possible and could not have been further amplified, under Harding's skillful hands, into even more extended "Notes". Also, reflecting the grim fact that our beloved United States were veering towards WAR, the words of "The Star Spangled Banner" were printed on the program. American are supposed to know "by heart" the words of our National Anthem--how many do? But, in the spring of 1917, Americans were really singing this great National Anthem.

Band Rosters in 1916-1917

The 1918 Illio, reflecting the growing life of the University and of its Bands in the year of 1916-1917 noted that the First Regiment (Concert) Band had 80 members; The Second Regiment Band, 60 members; the Reserve Band, 50; and "last but noisiest", the Trumpet Corps, which for some reason was the Trumpet Corps and not the the Trumpet and Drum Corps.

Officers of the bands were H.C. Hawes, president; S.J. Bess, secretary; D.G. Evans, business manager; G.C. Tanton, financial secretary; and P.M. Boston, Drum Major, with Albert Austin Harding, director.

First Regiment (Concert) Band

Solo Clarinet
R.T. Olmstead
W.C. Healy
C.H. Siever
F.S. Shy
Carl Clegg
E.J. Jones

First Clarinet
W.L. McClure
H.T. Booth
A.E. Lindberg
Milton Dreyfus
W.K. Hrabik

Flute and Piccolo
H.C. Hawes
G.B. Hopkins
S.C. Hollister
Verne Stevens

E-flat Clarinet
Frank Lescher
J.R. Shulters

Oboe
H.S. Blaeuer
W.K. Hrabik

First Cornet
S.J. Bess
C.P. Harrah
R.E. Chambers

Trumpets
Theodore Hemb
M.H. Hunt
R.R. Boyd
R.E. Kent

Bassoon
W.W. Thomson
Ray Shawl

Second Clarinet
Walter Emch
C.H. Crim
M.H. Cook
A.H. Harz
G.C. Tanton
S.M. McDowell

Third Clarinet
B.R. Battey
C.P. Wiedemann
Walter Wyne
A.N. Smith
B.E. Davidson

Soprano Saxophone
O.L. Moore
R.A. Carlsen

Alto Saxophone
Ralph Parks
C.H. Radeke

Baritone Saxophone
T.J. Strong

Band Clerk
H.L. Gogerty

Librarian
L.J. Conant

Bass Clarinet
J.H. Rapp

French horn
G.B. McMillen
W.H. Hyslop
J.M. Knappenberger
S.J. Crooker
A.B. Brown
T.S. Tanner

Trombone
W.A. Gatward
Leslie Platt
W.V. Wirth
L.C. Cannon
Myron Bachman

Bass Trombone
N.E. Waldron
Clifford Kent

Euphonium
Miles McClelland
L.E. Hill

Baritone
O.A. Houg
DaVon Smith

Snare Drum
H.E. Kent
A.B. Carroll
Frank Parks

'Cello
D.S. Campbell

String Bass
E.I. Fjeld

E-flat Bass
L.A. Rahn
C.C. Windle
F.A. Wiltz

BB-flat Bass
D.G. Evans
Hugh Fitch
Bonum Kirk

Solo Cornet
Wayne Kirby
Edwin Newcomb
Nelson Brabrook
J.T. Reid

Properties
M.H. Cable
R.W. Greiser

Typani
R.L. Castle

Bass Drum
Kaywin Kennedy

Second Regiment Band

R.W. Michael, C.D. Wagstaff, H.S. Blaeuer, A.W. Drummet, C.Z. Rosecrans, P.W. Bennett P.M. Ginnings, E.S. Huffman, H.B. Hemb, clarinets; A.H. Gottschalk, oboe; A.C. Rehnquist, R.R. Warren, H.S. Hinrichs, J.T. Schott, L.G. Krug, flutes and piccolos; U.S. Postel, L.M. Wilson, R.M. Keatts, saxophones; E.D. Swanberg, E.F. Rehnquist, R.R. Boyd, W.G. Spicer, R.W. Lambert, solo cornets; G.H. Kershaw, T.G. Seable, A.J. Jananta, W.J. Fulton, first cornets; T.E. Stockdale, A.H. Lindsay, F.W. McElheney, second cornets; H.W. Mulliken, R.N. Whittington, third cornets; T.S. Tanner, B.A. Edie, P.R. Moore, M.R. Beeman, horns; J.L. Brown, A.H. Lenzen, A.H. Turner, R.P. Shapley, J.R. Frey, L.D. Lloyd, trombones; G.W. Moore, S.H.

Wanzlaff baritone horns; N.E. Sheldon, C.C. Windle, E.C. Moore, bass horns; C.C. Burgett, H.C. Yeager, S.S. Omansky, W.E. Hayne, R.E. Boyd, drums, G.H. Reid, librarian; and Merle Trees and R.W. Banne, properties.

Members of the Reserve Band were:- J.E. Hansen, C.T. Hammon, W.A. Diesel, Paul Burley, clarinets; R.D. Changnon, L.F. Harford, Wm. Wenzlaff, flutes and piccolos; W.F. Straub, R.M. Outland, saxophones; I.L. ReVeal, C.A. Peterson, C.G. Turnbull, C.B. Langenstein, Harold Anderson, Reginald Gher, solo cornets; L.P. Rayburn, G.W. Lutes, W.R. Morgan, Kenneth Allen, Robert Scudamore, forst cornets; H.P. Folkers, R.W. Slocum, E.A. Pritchard, W.E. Camp, second cornets; W.H. Nixon, Walter Moore, B.B. Voris, C.H. DeLong, third cornets; M.R. Beeman, G. Stoutenborough, O.W. Howell, H.G. McMillen, H.W. Hill, horns; L.D. Lloyd, J.P. Carroll, D.O. Scharder, M.E. Brame, H.E. Brewbaker, C.H. Hawley, trombones; W.V. Schoch, O.S. Fasig, Wm. Wenzlaff, baritone horns; G.M. Kleckner, M.G. Mills, C.W. Lawton, L.F. Bartels, bass horns; H.C. Bitter, W.P. Mock, R.B. Johnson, R.B. Terry, C.C. Nogle, and H.F. Lewis, drums.

Trumpeters included E.E. Randal, chief, C.H. DeLong, Walter Moore, R.H. Morrison, L.E. Thompson, E.F. Chritton, H.D. Clark, W.A. Pursell, R.A. Washburn, H.D. Mosier, W.D. Clark, J.C. Ralston, Charles Maurer, K.H. Gordon, Fred Walter, H.H. Jackson, and W.H. Williams. There were no drums and no drummers.

Interesting Personalities in Band

Edwin Newcomb and Nelson Brabrook had advanced to Solo Cornet section, with only Wayne Kirby outranking them. Dick Kent, Trumpet section, was also a skilled pianist, later becoming a prominent arranger of music in New York City.

Myron Bachman, trombone section, a brother of Col. Harold Bachman, Director of Bands, University of Florida, Gainesville, entered service in World War I. Harold Bachman led a band in military service, with Myron in the roster. This band was called "The Million Dollar Band" because it was said to have been worth, overseas, one million dollars to any division. Bachman's band wore uniforms like those at Illinois. Myron Bachman became successful in Chicago in the recording of commercial programs of producers.

C.D. Wagstaff, known as "Dud", who graduated in architecture, rendered the University in 1949-1950, or 30 years later, a unique and valuable work in laying out the new golf course, located just west of what we formerly called "Savoy Station", now becoming a town, because of the proximity of the new University Airport and the new golf grounds. Students of the First World War period thought the old course--still in use in 1951-lying just southeast of the Memorial Stadium, as remote in the rural areas. Now, the new course is even beyond Savoy. Verily--the University has expanded geographically, as well as in other dimenions. Wagstaff became a prominent landscape architect on the North Side of Chicago.

Anthony J. Janata, First Cornet Section, Second Regiment Band, has been for many years, assistant to the President of the University, having served under Presidents Kinley, Chase, Willard and Stoddard and Acting President Daniels. Janata was elected, June 22, 1950, Secretary of the Board of Trustees of the University, succeeding H.E. Cunningham, retired, and retains his position as Assistant to the President.

J.T. Schott came from Quincy, Ill., and was one of several Schott brothers on campus. John R. Frey is now president of the Lake Shore National Bank, 605 North Michigan Avenue, Chicago, and has just completed a term as president of the Illinois Bankers Association.

S.S. Omansky changed his name to S.S. Oman. He became a prominent architect in Chicago, also operated a Chicago hotel. He is now deceased.

Siever was a graduate student in chemistry and a fine clarinetist. Harding's regret was that Siever was only on campus for a short period. A man of fine musicianship, he was a real asset to the Band. E.J. Fjeld played both the string bass and the cornet and was an excellent musician. He later became a professor in the University of Colorado. Clarence H. DeLong is now in the insurance business in Champaign and is active in civic affairs. Milton Dreyfus came from Fisher, Ill. He became manager of the Joseph Kuhn and Co., clothing store, Champaign.

WAR!

The campus had abundant need for all of the patriotic fervor manifested at the March 2, 1917 Home Concert.

War was declared, April 6, 1917, against "The Imperial German Government"

"The nation is now at war", shouted Professor Frederick Haynes Newell, head of the department of civil engineering, to a convocation of excited students who capacity filled "The Armory", or "The Gym Annex" that eventful evening.

C.C. Burford attended this mass-meeting. Returning, he caught up with Charles Bowen Busey, son of the late Colonel Samuel T. Busey, Urbana, and of Mrs. Mary E. Busey, the latter a long time trustee of the University, for whom Busey Hall, lovely residential center for women, was named. Bowen Busey, as he was known, was eager and exited. He wished to enlist immediately. He went to Officers Candidate School. He was commissioned and "went across"

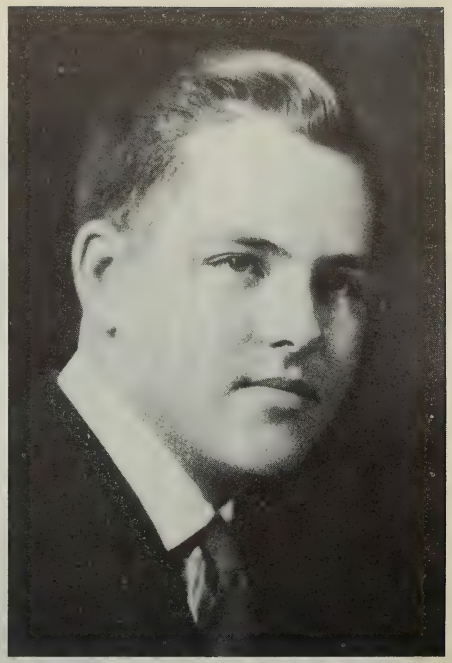
to France. He was blown to bits by an exploding shell, November 1, 1918--just eleven days before the "The Armistice" of November 11, 1918. This truce, we were told by men deemed abundantly wise, would "end all wars". Those words of wisdom were not justified December 7, 1941. They may not be surcharged with wisdom as this volume goes to press! World War III may be in the offing!

But--in 1917--Harding was face to face with the problems and the emergencies of his "First Wartime Concert Band". These perplexities he would face again in the 1940's.

Wayne Kirby was a member of the Concert Band from 1909 through 1917, as he graduated in both liberal arts and sciences, and in architecture. He was president of the Band, 1913-1914. Harding recalls Kirby as a most cooperative and capable member of the Band. He played a Solo Cornet, advancing to first chair position. He was especially valuable in duet and trio numbers. After leaving the campus, Kirby served for 27 years as head structural engineer, Western Electric Company, Cicero, Ill., with his home in Riverside, I ll. He was a loyal Illini, enjoyed trips to the campus, and attended almost every Homecoming since graduation. He died August 20, 1947, in Riverside, Ill. Mrs. Kirby is now Mrs. Ray I. Shawl, 409 West Nevada Street, Urbana, Ill.

Edwin E.Newcomb '21

At left, Newcomb in civilian attire. At right, Newcomb in uniform of the Sousa Band, of which he became a member after leaving Illinois. Newcomb returned to Illinois to take his Master of Science degree in 1926. Now resides in Topeka, Kansas.



Richard Eugene Kent '21

Skillful pianist, gifted trumpeter, Dick Kent received the degree of Bachelor of Music in 1921. He played in the great Sousa Band.

Arthur Nelson Brabrook '22

One of the all-time great musicians in the Illinois Concert Band. Later became a member of the Sousa Band. Affectionately known on campus as "Nick" Brabrook. Military service interrupted the campus careers of Newcomb and Brabrook, as it did untold thousands of Illini and all students in all colleges and universities in this general period. His 1951 address is 18 East 49th Street, New York City 17.

The Band on Tour, in the good old days when trips were taken a la railroad train. Note--String Bass being shunted from baggage-car door. At first glance, you might think this was the box conveying some gent on his trip to his resting-place in the Happy Hunting Grounds. Can you identify Bandsman with coat and bag in lower right-hand area?

Would Band members approve of this glimpse of Harding dignity? The place--in the Colorado Mountains. The time--Long, long ago.

PART TWELVE

AMERICA AT WAR

THE LATE NINETEEN-TEENS

THE EARLY NINETEEN-TWENTIES

THE END OF ALL WARS?

WAS AMERICA SAVED?

CHAPTER TWENTY-SEVEN

DEEP IN WAR

THE ILLINOIS BANDS "CARRY ON"

Even though the nation was engaged in an all-out, total war, the Illinois Bands patriotically "carried on", as was said during the First World War. The 28th Anniversary Concert was held Friday evening, March 1, 1918, with "A. Austin Harding" conducting. Several able soloists were featured. Harding and Band were determined to maintain the prestige of this musical organization and to devote its abilities, in an hour of stress, to the University and to the Nation.

Marie Ludwig, Chicago Harpist, came once more to add her musical charm to a delightful concert, her number being "Polish Dance" by Popper. Harry Nelson and Oscar Schoeffler pleased with their xylophone duet, "Spanish Dances" No. 1 and No. 5, by Mosakowsky. Edwin Newcomb, Nelson Brabrook, DaVon Smith and L.E. Hill—each a Cornet artist--played the "Good Night" Quartet, from "Martha", by von Flotow, arranged by Harding. Frank Lescher, Clarinetist, played as a solo, the Introduction to "Feast of Spring", Ballet Suite from "Hamlet", by Thomas, followed by "The Village Fete", "Dance of the Hunters" and "Valse-Mazurka".

The program was opened with the Overture, "Ruy Blas", Opus 95, by Medelssohn, and published after his death by Bartholdy. Other numbers were "Valse Triste" by Sibelius; Praeludium" by Jarnefelt; "Marche Militaire Francaise" from "Suite Algerienne" by Saint-Seans; Overture, "J'Etais Roi", by Adolph Charles Adam, a French composer, 1803-1856, who also wrote the Christmas carol, "Oh, Holy Night"; Scenes Pictoresque" by Massenet, including, "Marche", "Air de Ballet", "Angelus" and "Fete Boheme"; and Excerpts from the operetta, "Sweethearts" by Victor Herbert.

The concert closed, in a blaze of stirring musical crescendo, with the Triumphal March from "Aida", by Verdi, in which "The First Band" was augmented by the Second and Reserve Bands, and the Organ, with Director J. Lawrence Erb, School of Music, at the organ, and then, in a grand finale of patriotic ardor, "The Star Spangled Banner". The Second and Reserve Bands played the parts assigned to the stage bands and chorus in "Aida", which was first produced in Cairo and was written by request of the Viceroy of Egypt to celebrate the opening of his new opera-house. It was one of Verdi's greatest works. This opera contains many beautiful and

majestic works. The Triumphal March ranks with the great Coronation March from "The Prophet" and the famous "March" from Wagner's mighty "Tannhauser".

Excellent Training for Band Members

Personnel of the Illinois Bands, throughout the 43 years of Harding's directorship, received excellent training in studying and playing the world's best music, as well as being introduced to the rendition and appreciation of songs, operettas and marches of the day. Wagner, Puccini, Verdi, Massenet, Tschaikowsky and many other composers of the world's richest music were played. Composers of the period such as Sousa and Victor Herbert were included in generous amounts. The members of the Bands were indeed given a careful musical education. The printed programs for the 1918 Anniversary Concert were among the most attractive ever used on Campus. A double page pictorial spread of the massed Bands on the Auditorium stage was an especial feature of Harding's carefully edited and richly annotated audience literature.

The Band in World War I

The University Band was forced to undergo many major changes during the First World War, as noted by the 1919 Illio in surveying its 1917-1918 experiences. Reports the Illio:-

"Like all other University institutions, the Band has been hard hit by the war and Director A.A. Harding has had a struggle to keep it up to its usual standard. The First Concert Band which plays at the football games and makes the annual tour was most effected and lost nearly 75 per cent of its number from last year. Out of the 85 men who made up that organization last year, 58 were lost, some through graduation, but most from the call of patriotic duty. Forty of the 58 men are now doing service for the United States. Many are enlisted in the naval band at Great Lakes Training Station, others are commissioned in the U.S. Reserves, and the remainder are scattered throughout the different branches of army service.

"The Reserve Band has also lost a great number of men and the Second Band and the Trumpeters have suffered in like degree. Nevertheless, with all the places to be filled, Director Harding has, by hard work and study, made a band which is inferior to last year's only in numbers. The full number of men has never been completely gained, but the present Band shows only a slight decrease in the number of men enrolled. The spirit is still there and consequently the Band has done its work of the past year well.

"On account of the war, also, the Band curtailed its annual spring tour extensively this year. Only a few towns adjacent to Champaign, were able to reap the benefits of Illinois' real music, for expenses had to be cut and it was impossible to follow the same program as on the tour of 1917. The unsettled conditions on campus also made it impossible for the organization to make more than one trip with the football team, which was a trip to the University of Chicago to aid our team against our traditional rivals. The in-

ability of the Band to make more trips was keenly felt by all concerned, but the work this year has been of a more serious nature than ever before. Every evening the men have been at the Armory, playing for reviews and making their presence felt by creating a real military atmosphere during drill. As long as the University is kept open, the Band will operate regardless of how badly its ranks are depleted by the war and it can always be counted on doing its share towards bringing glory to Alma Meter.

Harding and the First World War

Obviously, a leader of youth with the patriotic background and viewpoint of Austin Harding, would consider offering his services to the nation in World War I. He was 38 years of age--not too old for at least speciliazed service. He was married, which was considered, by and large, an exemption in the First War. Naturally, he thought of band service in the armed forces. American army bands were far from being the equal of the bands of our allies in 1918. An opportunity existed, it seemed, of a qualified bandmaster enlisting and using his talent and ability to train bands in our army.

A letter came to Harding from Col. R.R. Welshimer, Illinois alumnus, and formerly of the University military staff, in charge of the Coast Artillery at Fortress Monroe, Va. This letter suggested that Harding enter the service as a captain in the Engineers' Corps, and then, by probable reassignment, might be transferred, as a major, to the Coast Artillery, and be placed in charge of all band operations of the Coast Artillery. This suggestion carried many attractive features.

Upon the other hand, Harding was engaged in what amounted to military work at the University. The Band was an active supporter of the military courses, then being highly developed and greatly emphasized, on campus. A Band was needed, it seemed, at the University, as much as in any other branch of the armed services. Harding and the Band were aiding all patriotic causes and events on the campus. He also aided in the organization of the first band at Chanute Field, at Rantoul, 15 miles north of the campus. There were many ways in which Harding could "carry on" in his regular assignment on campus.

He consulted President James, who suggested an evening's talk at his home. Harding had in mind a possible leave of absence for war work. Following a long talk, President James advised Harding against entering a formal military assignment. James also considered that an armistice was not too long in the future--in which opinion he was right. The result was that Harding remained on the Illinois campus, carrying on his highly important work which was directly contributory to the war effort.

Closing The University

It may seem strange in 1951 but the compiler of this volume well recalls discussions of closing the University of Illinois during the University of Illinois during the extremely depressing days of the First World War, when the German army was within 40 miles of Paris. People freely asserted that it was useless to continue University activities for, after all, the United States would soon be in enemy hands. This may seem absurd in 1951 but many competent people believed this in 1917-1918. This writer remembers hearing a news commentator, speaking in the University Auditorium during those dismal weeks, who openly predicted that the Germans would land an army of one million men at New Orleans, capture that city, march north through the Mississippi Valley, destroy Memphis, St. Louis and Chicago, kill the men, rape the women, burn all property--nothing the feeble Americans could do would stop the powerful German army. Likewise, during World War II, this writer heard a commentator speak in Burlington, Iowa, who warned Americans that Chicago and all Great Lakes cities would be bombed into atoms, that the war would last at least 35 years, that untold millions of American youth would be slaughtered in conquering the Germans and the Japanese if ever-and that American civilization could never be salvaged from this catastrophe. Again, there was an urge to close the University. The humanities should be banished from campus--only physics, chemistry, engineering and agriculture--the basic subjects needed to win such a war--if possible-should be taught. Prof. Irwin Edman, Columbia University, was brought to the Illinois campus to reassure our University public that the liberal arts might--and should be continued.

The Band at Chanute Field, later to be known as Chanute Air Force Base, carried on its roster a number of Harding's former students. This Band, aided by Harding, was a vital force in the complete military set-up of the Field. Also, many officers and enlisted men at Chanute Field, during both World War I and World War II took advantage of their assignment near the University of Illinois to sit-in as members of the two Wartime Bands. They were indeed welcome. The roster of the Illinois Band had been depleted by war conditions. Players were needed in every section of the Illinois Bands.

Officers and Rosters of "The War Band"

"A. Austin Harding", of course, was listed as Director of "The War Band", with a list of "Student Officers", as follows:-

J.M. Knappenberger, President; Frank Shy, Business Manager; Carl Clegg, Secretary; N.E. Sheldon, Financial Secretary; R.A. Ide and G.H. Reid, Drum Majors; and Lewis Conant, Librarian.

Instrumentation of the First Regiment (Concert) Band was as follows:-

Solo Clarinet
F.S. Shy
Carl Clegg
E.J. Jones
Milton Dreyfus
Frank Lescher

First Clarinet
L.O. Mitchell
P.R. Brees
J.C. Porter
W.L. McClure

Second Clarinet
Walter Emch
B.E. Davidson
G.C. Tanton
A.A. Brensky

Third Clarinet
G.E. Milner
A.W. Brummet
Fren Bohn
A.W. Harz

Alto Clarinet
Harold Cope

Bass Clarinet
M.D. Durham

Bassoon
Ray Shawl

Soprano Saxophone
C.H. Crim

Alto Saxophone
R.A. Carlsen
J.F. Tanton

Baritone Saxophone
R.W. Michael

Oboe
A.H. Gottschalk

E-flat Clarinet
J.R. Shulters
Frank Lescher

'Cello
J.M. Rider
J.H. Steidl

String Bass
L.G. Osborn

Snare Drum
Oscar Schoeffler
C.L. Ellis

Bass Drum
H.E. Kent
Kaywin Kennedy

Tympani
H.C. Yeager

Xylophone, "etc"
Harry Nelson

Properties
M.L. Rees

Baritone
L.E. Hill
DaVon Smith

BB-flat Bass
Cyrus Palmer
D.G. Evans
Bonum Kirk

Flute and Piccolo
J.T. Schott
L.F. Helbling

Solo Cornet
Edwin Newcomb
Nelson Brabrook
A.F. Rackerby
E.D. Swanberg

First Cornet
Theodore Hemb
T.H. Hunt

Trumpet
W.B. Mowery
R.E. Kent
H.D. Freeman

French horn
J.M. Knapperberger
G.B. McMillen
W.H. Hyslop
M.S. Leeming
Burl Edie
C.W. Tice
K.A. Ford

Trombone
W.A. Gatward
L.C. Cannon
C.P. Kent
H.L. Proctor
A.R. Wilson

E-flat H Bass
F.A. Wiltz
L.A. Rahn
N.E. Sheldon

Tenor Saxophone
C.H. Radeke
W.J. Russo

Second Regiment Band

Roster was composed of C.D. Wagstaff, A.W. Drummet, A.A. Brensky, M.D. Durham, C.Z. Rosecrans, P.M. Ginnings, P.W. Bennett, H.B. Hemb, Harold Cope, A.A. Arnold, F. Bohn, H.F. Allspaugh, G.L. Hoover, B-flat clarinet; J.H. Payne, E-flat clarinet; L.R. Wilson, J.F. Tanton, W.A. Diesel, saxophone; P.S. Westcott, R.M. Sinclair, flute and piccolo; S.S. Wenzlaff, W.S. Collins, W.V. Schock, baritone; G.W. Monroe, R.P. Shapley, E-flat bass; L.D. Lloyd, E.A. Muhs, double B-flat bass; A.H. Gottschalk, oboe; R.W. Lambert, T.G. Seable, W.H. Spicer, A.J. Janata, G.H. Kershaw, H.W. Mulliken, I.M. Funk, J.H. Steidl, H.U. Johnson, J.W. Payne, A.W. Craver, W.F. Krahan, R. De la Garza, cornet; J.R. Frey, H.L. Proctor, I.M. Hay, L.K. Cox, G.K. Wetzell, M.E. Brame, trombone; S.S. Omansky, H.M. Van Doren, W.G. Davies, W.W. Schutt, horns; E.E. Marx, clerk, and J. Lindenmeyer, properties.

The Reserve Band

The Reserve Band was composed of J.E. Hansen, C.T. Hammon, R.J. Rich, H.C. Leake, L.G. Sutherland, J.H. Reynolds, A.G. Mathew, R. Seymour, G.A. Clark, clarinet; W.A. Diesel, R.E. Carpenter, saxophone; Ivan L. ReVeal, W.A. Morgan, T.P. McCain, T.W. Smith, C.H. DeLong, W.R. Morgan, H.K. Allen, L.P. Rayburn, W.R. Moore, E.R. Gardner, J.W. Nay, cornet; W.V. Schock, C.W. Lawton, W.B. Wenzlaff, baritone; H.W. Hill, A.C. Johnson, L.W. Lehman, J.H. Dungan, alto; D.O. Schrader, P.R. Williams, K.W. Downing, L.R. Kieffer, C.W. Hawley, A.H. Owen, trombone; S.D. Darley, H.C. Harmeling, bass; E.S. Epstein, drum major; and V.K. Haldeman, properties.

Trumpeters were First Regiment, C.B. Maurer, chief: W.D. Clark, H.D. Clark, H.S. Green, O.M. McCullough, O.D. Turley, W.W. Newport; Second Regiment H.H. Jackson, chief, J.C. Ralston, H.H. Jones.

Notes on "The War Band"

H.K. Allen is Harry Kenneth Allen, professor of Economics, College of Commerce, University of Illinois, in 1951.

Frank Shy remained a loyal Band Alumnus. He prepared an elaborate poem for the 25th Anniversary Banquet in honor of Harding's first 25 years as Director. Shy also made the suggestion for a Band Scholarship and offered to make a contribution towards such a fund, but University officials did not approve individual contributions. Shy's poem was published in the Daily Illini and in the Champaign News-Gazette.

Edwin Newcomb, brilliant cornetist, was soon nattily attired in a navy uniform.

The 1919 Anniversary Concert

International Peace

Only Temporary--Alas!

The entire world, including the University of Illinois campus, was basking in the spring of 1919 in the sunlight of a peace which by 1939 and 1941 was considered temporary indeed. The Illinois Bands, however, rose to the challenge of another outstanding Home Concert Friday evening, March 7, 1919.

Frank Lescher and Oscar Schoeffler demonstrated once more their musical ability. Lescher played Meditation from "Thais" by Jules Massent, 1842-1918. Massenet was among the most eminent French composers of his period. "Thais", the most popular of his operas, was produced in Paris in 1894. A lyric opera, in three acts, it was for years the vehicle particularly for Mary Garden, although the Meditation for the violin is the best known part of the opera. It was presented by Lescher as a clarinet solo, with accompaniment especially arranged by Harding for the Band.

Schoeffler chose "Hungarian Dances 5 and 6" from Johannes Brahms, for his marimba solo. This number reflected Brahms' fascination for odd and wierd Hungarian rhythms and harmonies which he heard as a lad when he attended concerts in Hamburg by the famous Hungarian violinist, Remenyl, and toured as his accompanist.

The Overture to "Phedre", also by Massent, opened the concert. This was the story of the daughter of the Cretan king, Minos, who became the wife of Theasus. There is a dash of lovely old mythological lore concerning Neptune, Hippolytus, and the charming nymph, Egeris, all very pleasing, all most delightfully improbable, as are other tales from mythology--although definitely a part of our culture. Other numbers were Ballet Egyptien, by Luigini, including four movements, allegro non troppo, allegretto, andante sostenuto and andante expressivo; Tschaikowsky's "Marche Slave; Lacome's Spanish Suite, "LaFeria"; Symphonic Poem, "Phaeton" by Saint-Seans, replete with fascinating mythological notes; Scenes from "La Tosca" by Puccini; and Selections, from "Going Up" by Hirsch, a dash from one of the most popular musical comedies of the stage of 1918-1919.

Sousa provided the closing number in his new "Wedding March", which had been prepared by "The March King" at the request of "The American Relief Legion", which desired a truly American wedding march of a type which would displace "Lohengrin" and other numbers by Teutonic composers, held in low repute during the bleak

war years of 1917-1918. Sousa was then a lieutenant in the United States Navy. He dedicated his new March "to the American people and the friends of Democracy throughout the world". In the new Sousa March and in "La Tosca", the Concert Band was augmented by "The University Organ", played by Director J. Lawrence Erb, Director of the School of Music. Clearly mirrowing the war-time conditions on campus in the spring of 1919, was the 1920 Illio, which was not as carefully edited as many of its predecessors and, which limited the space to "The University of Illinois Military Bands" to two pages.

Roster--Season 1918-1919

First Regiment (Concert) Band

Albert Austin Harding is listed as Director of the Bands. Student officers are B.E. Davidson, President; C.H. Crim, Secretary; A.H. Gottschalk, Business Manager; C.H. Radeke Financial Secretary; and H.F. Cope, Drum Major.

The Reserve Band and the Trumpeters had disappeared under the impact of total war. Only the First Regiment (Concert) Band and the Second Regiment Band, survived.

Solo Clarinet
Frank Lescher
Milton Dreyfus
T.D. Owens

First Clarinet
B.E. Davidson
A.A. Brensky
C.H. Crim

Second Clarinet
C.A. Webber
C.Z. Rosencrans
J.J. McDonald
J.J. Clegg

Third Clarinet
Raymond Dvorak
A.T. Kenyon
E.W. Schilling
L.G. Strouse

E-flat Clarinet
J.R. Shulters

Soprano Saxophone
O.L. Moore

Alto Saxophone
W.A. Diesel
W.D. Wood

Tenor Saxophone
C.H. Radeka
C.S. Icenogle

Baritone Saxophone
H.A. Robinson

E-flat Bass
F.A. Wiltz
L.L. Steimley

Solo Cornet
Edwin Newcomb
A.F. Rackerby
Theodore Hemb
M.H. Hunt

Bassoon
Ray Shawl

Trombone
H.L. Proctor
A.R. Wilson
J.R. Frey
M.M. Blair
L.D. Lloyd

Baritone
S.R. Negley
F.W. Smith
W.J. Dart

Marimbaphone
H.M. Heberer

String Bass
B.R. Stevenson

Alta Clarinet
Harold Cope

Bass Clarinet
M.D. Durham
C.H. Kelly

Oboe
A.H. Gottschalk

First Cornet
R.E. Kent
F.A. Wand

Trumpet
E.S. Clark

'Cello
J.H. Steidl

Flute and Piccolo
J.T. Scott
G.B. Hopkins

BB-flat Bass
Cyrus Palmer
O.G. Evans
E.A. Muhs

French horn
W.H. Hyslop
G.B. McMillen
J.M. Knappenberger
W.C. Griffith
Burl Edie
W.B. Sutherland
W.R. Edie

Snare Drum
C.L. Ellis
H.M. Van Doren

Bass Drum, Bells and Xylophone
Oscar Schoeffler

Tympani
S.S. Omansky

Propertyman
W.M. Murray

Second Regiment Band

Members of the Second Regiment Band were E.L. Goble, H.J. Meier, solo clarinet; W.B. Huff, G.L. Hoover, first clarinet; S.B. Kitch, P.H. Eslinger, A.A. Arnold, L.H. Hold, second clarinet; C.R. Latowsky, F.O. Goodwill, W.A. Stumpf, third clarinet; W.M. Rakow, piccolo and flute; S.G. Carlson, E.L. Collidge, I .T. Amberg, H.H. Morris, I.B. Greene, Donald M. Erb, saxophone; W.G. Spicer, A.W. Craver, E.P. Messinger, H.U. Johnson, solo cornet; J.H. Steidl, H.S. Green, L.K. Boner, first cornet; C.E. Randolph, H.J. Barrett, second cornet; R.S. Fisher, third cornet; E.S. Meder, H.T. Sowers, French horn; H.W. Hill, Z.F. Hathorne, alto; M.E. Brame, S.N.Nalbach, A.H. Owen, L.R. Beauman, A.W. Sloan, E.C. Harding, trombone; A.R. Eastman, G.W. Moore, W.A. Morgan, baritone; R.G. Thompson, D.D. Doolittle, R.G. Douglas, L.M. Barter, bass; E.B. Henning, W.L. Broom, C.B. Maurer, E.E. Wagner, drums and A.C. Foerster, drum major.

Notes on the 1918-1919 Band

Clyde A. ("Gus") Webber, first chair, second clarinet section, following his student years, served in the University Business Office, reaching the position of Bursar. As the business affairs of the Department of Bands reached large proportions, Harding became convined that temporary Business Managers, changing from year to year, and without business experience, could not care for the problems. Harding requested the Business Office to assume the duties of Business Manager of the Bands. This was done. Horace B. Ingalls, Clyde A. Webber and Henry Thornes, because of their positions in the Business Office, served as Business Manager, with the present Business Manager of the Band being Leonard Bantz, Jr.

Oscar Schoeffler, Alton, Ill., a fine xylophone player, became the outstanding musician on this instrument in the University Band

in this period. He was featured several years as a soloist and made a tremendous hit on tours, expecially when the Band presented a concert on one occasion in Orchestra Hall, Chicago. His technique was perfect. His rendition of Brahm's "Hungarian Dance" was superb. He was artistic when he presented Raymond's "Overture"

CLYDE A. ("Gus") WEBBER

Schoeffler always preferred standard works, in which he excelled. He played nothing cheap nor light, yet he always carried his audience with him. He increased his two mallets to four mallets and played four different parts with four different mallets. He performed such numbers as "The Rosary" with six mallets. He was the only xylophone musician at that time who played six parts with six mal-

lets. Such rendition, of course, was received with a great ovation whenever given. He is now men's wear editor of Esquire Magazine.

Lew Sarett--On the March 5, 1920 Program

The Illinois campus, from 1912 to 1920, was enriched by Lew Sarett, woodsman (who had spent parts of 16 years in the Canadian Northwest), author, poet, critic and lecturer. Sarett was, and is, one of those individuals who had--and has--difficulties with the spelling of his name.

"One 'r', please, Mr. Harding", cautioned Sarett as the Director was preparing copy for the 1920 Anniversary Programs. Yet--when these Programs appeared, they announced a recitation, "Sing, Belgians, Sing" by Lew R. Sarrett.

Sarett has spent his entire teaching career at the University of Illinois, and Northwestern University. He filled several positions at Illinois in the affiliated divisions of English and Speech, or "Public Speaking", as the latter was then known. He assumed his position at Northwestern in the fall of 1920.

Sarett has published several volumes of his verse, including "Many, Many Moons", 1920; "The Box of God", 1922; "Slow Smoke", 1925; "Wings Against the Moon", 1931; and "Collected Poems", 1941, as well as several professional books on the art of speech and annotations upon the great speeches of the world. He was guest narrator with the Illinois Band in the spring of 1920, his last year at Illinois, both in the Anniversary Concert and on tour. He served as the Narrator in "Chantons, Belges, Chantons" or "Sing, Belgians, Sing", Carilon, which is a fine example of Sir Edward Elgar's genius in a dramatic musical setting of the famous war poem, by Emile Cammaerts. This was the first performance of this work on the campus, probably the "FIRST" performance by military band in the United States.

Newcomb and Schoeffler were soloists. Newcomb played the cornet solo, "The Debuntante" by Herbert Clarke. Schoeffler's xylophone solo was "Hungarian Dance", No. 1, by Brahms, 1833-1897. Brahms was considered the greatest German musician of his period with the sole exception of Wagner. Brahms refrained from all attempts at operatic compositions, but was fond of folk-songs, hence his transcriptions of the native dances of the Hungarian peasants.

Other numbers on this program were "Overture" to Il Guarany", by Gomez, a Brazilian composer, whose works were popular in both Europe and America; Characteristic Suite, "Silhouttes", a new composition including glimpse of French, Italian and Irish national

and idiomatic expressions; Children's March, "Over the Hills and Far Away", a new work by Percy Grainger for military band and piano, with Ralph Carlsen at the piano; Valsette, Wood Nymphs", also new, by Coates; Symphonic Poem, "Carnival In Paris", by Svendsen; Scene from "I Lombardi", by Verdi; Selections from the musical comedy, "The Royal Vagabond", by Goetzel and Cohan; and the Finale, a March "The Chicago Tribune" by Paris Chambers, for combined Bands and Organ, with Director Erb at the Organ.

Matinee Concert

An afternoon concert was given Saturday afternoon, March 6, 1920, with special features of the evening program repeated, but with opportunities for special selections. Seats were sold for concerts in those years. Tickets were available at the Bursar's Office on campus, at Swannell's in Champaign, and Leslie's in Urbana. Alumni of the 1920 period will recall the sale of tickets to many campus events, including the Band Concerts, Star Course, theatrical events, the Maypole, The Circus, other occasions, not only at the Bursar's Office, but at drug-stores in down-town Champaign and Urbana. This was a carry-over from the years when the down-town sections were more intimately tied into campus events and before "The Campus Business District" had developed into its contemporary impressiveness. Also, it was necessary to actually sell tickets to many events, hence a wider distribution was offered.

Personnel of 1919-1920 Bands

Officers of "The University of Illinois Military Bands for 1919-1920 were Albert Austin Harding Director; Edwin E. Newcomb, President; W.C. Griffith, Secretary; W.A. Diesel, Financial Secretary; Theodore Hemb, Business Manager; S.S. Omansky, Advertising Manager; and H.F. Cope, Drum Major.

Roster--Concert Band 1919-1920

Solo Clarinets
F.M. Lescher
Milton Dreyfus
B.E. Davidson
J.C. Porter
R.T. Olmstead
G.W. Williamson

Antoniophone
A.W. Craver

Tenor Saxophones
C.H. Radeke
C.S. Icenogle

Baritone Saxophone
H.A. Robinson
R.P. Walsh

Bass Saxophone
R.E. Garn

'Cello
H.H. Hawes

String Basses
E.J. Fjeld
J.D. Cole, Jr.

E-flat Basses
F.A. Wiltz
L.L. Steimley

First Clarinets
M.H. Cook
C.A. Webber
W.K. Hrabik
A.A. Brensky
G.O. Jones

Second Clarinets
C.Z. Rosecrans
J.J. McDonald
J.J. Clegg
L.C. Yeager

Third Clarinets
A.T. Kenyon
Fred Bohn
M.W. Morgan
V.L. Gould

Alto Clarinets
H.F. Cope
Max Crone

Bass Clarinets
C.H. Kelly
H.H. Kaiser

Soprano Octavin
C.H. Crim

Baritones
S.R. Negley
W.J. Dart
A.R. Eastman

Soprano Saxophone
W.R. Borough

Alto Saxophones
W.A. Diesel
W.D. Wood
H.D. Freeman

Alto Trumpet
E.C. Wascher

Bass Trumpet
A.R. Belton

Flutes and Piccolos
J.T. Schott
A.C. Rehnquist
L.F. Helbling
A.D. Wiles
T.O. Larsen

A-flat Clarinet
F.M. Lescher

E-flat Clarinet
R.W. Michael

Oboes
R.K. Cummings
Jay Richmond

Cor Anglais
R.K. Cummings

Bassoons
Ray I. Shawl
Raymond F. Dvorak

Contra-Bassoon
T.R. Morrison

Sarrusophone
H.T. Sowers

French Horns
W.H. Hyslop
G.B. McMillen
B.A. Edie
K.A. Ford
W.B. Sutherland
W.R. Edie
J.M. Knappenberger

Bass Trombones
L.D. Lloyd
W.R. Pinkerton

Euphoniums
DaVon Smith
L.W. Downey
Fred Smith

BB-flat Basses
C.E. Palmer
Hugh Fitch
E.A. Muhs

Xylophone and Chimes
Oscar Shoeffler

Marimbaphone
H.M. Heberer

Snare Drums
C.L. Ellis
R.L. Castle
H.M. Van Doren

Bass Drum
H.E. Kent

Tympani
S.S. Omansky

Solo Cornets
E.E. Newcomb
A.N. Brabrook
A.F. Rackerby
T.E. Hemb

Office Secretary
A.G. Mathews

Librarian
M.H. Coble

Band Clerk
L.W. Lehman

Propertymen
L.A. Stoner
B. Brown

Reader
Lew Sarett

First Cornets
W.B. Mowery
F.A. Wand

Tenor Trombones	Trumpets	Flugel-horns
L.C. Cannon	R.C. Huffer	R.E. Kent
H.G. Whitman	R.L. Thompson	E.S. Clark
A.R. Wilson	M.H. Hunt	
F.G. Olbrich	H.B. Smith	
W.D. Crooker		
H.H. Webster		

First Regiment Band Roster-1919-1920

W.M. Morgan, Max Crone, V.L. Gould, Solo Clarinets; E.L. Goble, H.H. Kaiser, A.G. Ellis, First Clarinets; S.B. Kitch, P.H. Esslinger, Second Clarinets; H.L. Huston, R.K. Eden, Third Clarinets; J.J. Fletcher, Piccolo and Flute; A.K. Hillemeier, E-flat Clarinet; W.R. Borough, E.V. Welch, E.S. Hanson, T.R. Morrison, W.Y. Armstrong, K.T. McCormick, R.L. Gribe, saxophones; A.W. Craver, E.P. Messinger, H.E. Carlton, C.A. Morrison, A.R. Belton, L.M. Funk, Solo Cornets; H.E. Lazier, E.E. Ebner, M.W. Bruns, O.L. Welsh, First Cornets; C.E. Holmes, G.D. Adsit, C.W. Vissering, C.H. Stinson, Second Cornets; J.C. Worley, A.S. Phillips, Third Cornets; E.S. Meder, R.S. Fisher, H.G. Amos, D.A. Green, French Horns; J.T. Merritt, L.L. Leeper, Mellophones; H.H. Webster, L.E. Ball, S.W. Parker, V.B. Neiswanger, R.L. Howard, Tenor Trombones; M.E. Brame, A.W. Sloan; Bass Trombones; A.R. Eastman, W.A. Morgan, L.W. Robinson, G.W. Moore, G.G. Dyer, L.O. Fencken, Baritones; R.E. Garn, E.C. Moore, J.R. McDonald, W.B. Peterson, H.C. Harmeling, E-flat Basses; W.B. Warnock, A.G. Higgs, BB-flat Basses; W.M. Wiedemeyer, String Bass; H.B. Glascock, B.P. Burt, W.L. Greene, B.W. Werts, H.R. Fitzhenry, R.H. Gorrell, Snare Drums; H.H. Hawes, E.B. Henning, Bass Drum and Cymbals.

Second Regiment Band Roster, 1919-1920

F.O. Goodwill, H.T. Keister, L.S. Stoner, First Clarinets; R.F. Meyer, H.T. Dixon, G.V. Stambaugh, Second Clarinets; A.L. Bert, A.H. Oehl, M.B. Smith, H.D. Taylor, R.L. Grube, D.W. Pease, J.D. Cannon, F.D. Laverty, D.L. Jones, D.F. Lafuze, W.C. Stutzman, Saxophones; Neil Garvey, K.C. Quillman, L.C.W. Alison, H.V. Trovillion, W.W. Wallace, Solo Cornets; P.H. Lockhart, P.W. Greeley, E.B. Strauss, First Cornets; V.R. Seed, Jesse Sampson, B.F. Hasler, T.E. Hollingshead, Second Cornets; C.K. Rizer, T.B. Trabue, J.H. Dungan, Altos; C.P. Baber, C.L. Myers, W.C. Cunningham, S.A. Jensen, Trombones; L.O. Fencken, L.C. Goad, Baritones; R.J. Berry, M.S. Sabin, L.L. Winn, Basses; R.B. Law, J.A. Drielsma, P.H. Ohnemus, M.A. Blumenthal, F.E. Wagner, H.E.O. Heineman, Drums.

Jake Stahl's Tree Standing in 1920 on Illinois Field,

A picture of the Band, in open formation was used in the 1921 Illio. This picture shows the football bleachers on the left or the west side of the Band, which was facing north. Beyond the Band, to the north, stands Jake Stahl's Tree. Who can give the date when that tree was removed?

Illio Recognizes Work of Bands

Comment upon the work of the Bands was given in the 1921 Illio, as follows:-

"The military and concert bands of the University give the student a rare opportunity to secure a musical education. He is given a try-out when he first enters, and assigned to the concert, first, or second regiment band according to his merit. Those in the second regiment band pass into the first, and into the concert band as they become more proficient.

"The three bands are under the direction of A. Austin Harding, the programs worked up under his direction being a tribute to his musical talent and his ability as a director. His attention is given chiefly to the concert band, an organization of 85 select musicians, doing only concert work. Besides numerous University concerts, the band takes a tour in the state, plays a series of spring concerts and also appears for the various athletic events. The first and second regiment bands furnish music on the drill field and rehearse concert music. Their members are afforded every opportunity for advancement and promotion, according to merit, into the concert organization. The opportunity to become acquainted with the best music, learn direction and master an instrument is a rare chance that no student, intent on getting a musical education with his University work, can afford to neglect".

Notes on 1919-1920 Band Members

Herbert Kaiser is now an attorney in Monticello, Ill. Jay Richmond, Parsons, Kansas, was an excellent oboe player. Herbert Sowers, law student, recited the musical burlesque, "Three Trees", from the musical comedy, "The Spring Maid". Harding was unable to secure the score of the music, so he took it down from the phonograph record and arranged it for the Band.

Max Krone, Oakland, Ill. received his Bachelor of Arts degree in 1923 and his Bachelor of Music in 1927. He is now Dean of the Institute of Arts, University of Southern California, Los Angeles. He served as an Assistant Conductor of Bands under Harding.

R.L. Thompson, Sullivan, Ind., advanced to first chair cornet, later became sales manager, C.G. Conn Company, band instruments manufacturers, Elkhart, Ind. Lyle Downey became Bandmaster at Kansas State College, is now at San Jose State College, San Jose, Calif.

A.G. Higgs, Rock Island, Ill., was the only one-armed man ever to play in the University Bands. He played the Sousaphone with

his one hand and was said to have been one of the few one-armed Sousaphone players in the world. D.F. Lafuze, Saxophone, Second "Reg" Band, served as Editor of the Daily Illini.

Neil Garvey, who went on to a doctorate, is now director of correspondence courses, University Extension Division, and an assistant professor of political science.

Rhene Law, drummer, Second Regiment Band, later served as business manager of the Bands. He became a mortician and located at Savanna, Ill., where he served as mayor.

William B. Mowery, A.B. '21, A.M. '22, became a prominent novelist, some of his stories being "Silver Hawk", "Girl From God's Mercy", "Heart of the North", "Singer of the Wilderness", "Sword of Manitou" and "Stukas Over the Jungle"

L.L. Steimley

L.L. Steimley, assistant professor of mathematics in the University in 1951, came to the campus as an instructor. He was never a student member of the Band. He was an excellent tuba player and a good string bass musician. His work with the E-flat tuba for the Concert Band was indeed timely, as there were few candidates for

that instrument. Most of the high schools which gave instruction in bass instruments taught only the double B-flat bass horn. Steimley filled this gap to Harding's entire satisfaction and was always loyal to his Band duties. Steimley played as a sit-in member of the Band for a number of years.

Thirty-First Annual Treat

Two Concerts, March 4-5, 1921

Two programs, almost entirly different, were prepared by the Band for the 1921 concert. This extended assignment showed the devotion and loyalty of Band members to their musical ideals.

Wagner's Overture to "Tannhauser" was used to open the first program--there were many requests for this stirring number which the Band played so well. Victor's Herbert's "Baltimore Centennial" March opened the second concert.

Nelson Brabrook and Oscar Schoeffler were soloists the first evening, Brabrook playing, as a Cornet solo, "La Veta" Caprice, by Herbert Clarke. Schoeffler, for his Xylophone solo, used "Raymond", Overture by Thomas. Schoeffler and Edwin Newcomb were soloists the second evening, Schoeffler playing "The French Patrol" by Hosmer, a Boston composer, who had several meritorious compositions to his credit. Newcomb's Cornet solo was "My Heart at Thy Sweet Voice" by Saint-Seans.

For an informal melange of stunts, the members of different sections of the Band staged, as an interlude, and as a humoresque, "Showing Off Before Company"--played each evening.

The concert the first evening carried Two Excerpts from Tschaikowsky's "The Sixth (Pathetic) Symphony", which were Andante from the first movement and March from the fourth movement; "Rhapsodie Norvegienne" (Part II) by Lalo, Two numbers from the Ballet Suite, "The Swan Lake", including "The Dance of Swans" and "Waltz" by Tschaikowsky, a favorite of Harding and the Band, and was used, like the Overture to "Tannhauser, at intervals; "Occident and Orient", A Symphonic March, by Saint-Seans; Poetic March, "The Vanished Army" dedicated to "The First Hundred Thousand" by the British composer, Kenneth J. Alvord,[1] whose real name was Captain Fred Ricketts, this number being played for the "FIRST" time in this country; Selections from the operetta "The Kiss Call"

(1) Kenneth J. Alvord is not to be confused with Harry L. Alvord, who was a Chicago composer of marches and famous paraphrases on well-known melodies especially made for the University of Illinois Band.

(new and not yet produced to 1921, in the United States) by Caryll, English composer, who had written many operettas and musical comedies, including "The Pink Lady" and "Jack O'Lantern", which proved popular in this country; and the finale, Entrance of the Queen and Processional March from the opera, "The Queen of Sheba", by Goldmark, a scene of remarkable brilliancy and action, with soldiers, body-guards, slaves, ladies, and finally the great Queen herself at the Court of King Solomon. The Concert Band, for this exciting number, was augmented by the First and Second Regimental Bands and the Organ, with Director J. Lawrence Erb, school of music, at the organ.

The Second Evening

The program for the second evening was as rich and varied. Once more, a favorite was repeated, this being Isolde's Love-Death from Wagner's "Tristan and Isold". Another favorite used again was a potpourri of Selections from "La Boheme", by Puccini. This opera, a story of student life in the Latin Quarter of Paris in 1830, was first produced in Turin, Italy, in 1896 and has been one of the outstanding successes among the music-dramas of the past generation.

Other second evening numbers were "Caucasian Sketches", including "In the Village", with C.Z. Rosecrans playing an English-horn solo, and "Procession of the Sardar" by Ippolitoc-Ivanof; Intermezzo from "The Jewels of the Madonna" by Wolf-Ferrari, with incidental flute solo by John Schott; "Selections from LaGioconda", an adaption of Victor Hugo's drama, "Angelo", by Ponchielli; and Selections from the operetta, "The Lady of the Slipper", new, by Herbert. The Auditorium resounded with the inspiring march, "U.S. Field Artillery" by the great Sousa himself, with the combined Bands participating in this great crescendo of music, which closed the concert.

Elaborate Souvenir Programs

Harding and his Assistants arranged for the 1921 Anniversary Concert the most elaborate Souvenir Program to that date for audience use and for memory keepsakes by Band members.

Pictures were used in profusion. There was the picture of the Band forming the "I"; two views of the massed Bands on the stage of the Auditorium, one being a double-page spread; a view of the Band in Marching formation on Illinois Field, the bleachers being empty; an excellent picture of a Spring Twilight Concert, by Ben Strauch, campus district photographer and art dealer; and two pic-

tures of the Band on tour, one showing the members standing alongside a railroad coach, with a large streamer on the side of the car, saying "University of Illinois Military Bands", and the other a view of the Band leading the Inaugural Parade down a Springfield street, January 19, 1921, on the occasion of the first inauguration of Governor Len Small. The Illio also devoted much space to the Bands Department, with pictures.

Officers of the Band

Albert Austin Harding, Conductor; Edwin E. Newcomb, Assistant Conductor; A. Nelson Brabrook, Assistant Conductor; Alvin G. Mathews, Business Manager; A.N. Brabrook, Band President; W.A. Wilson, Financial Secretary; and R.A. Ide, Advertising Manager.

The "Personnel" of the 1920-1921 Band

(Note— For the first time, the names of Members of the Concert Band, who qualified for the Varsity Band Emblem are "starred", this distinction being included in Band rosters hereafter in this volume).

Solo Clarinet
Milton Dreyfus*
Frank Lescher*
J.C. Porter*
A.J.B. Showalter
G.W. Williamson

First Clarinet
M.G. Cook*
W.K. Hrabik*
A.A. Brensky*
E.E. Strange
G.W. Williamson

Second Clarinet
J.J. McDonald*
J.J. Clegg*
L.C. Yeager*
F.E. Haskins

Marimbaphone
H.M. Heberer*
M.A. Blumenthal

Soprano Saxophone
Clyde Webber*
E.L. Goble

Alto Saxophone
W.A. Diesel*
S.B. Goodney

Tenor Saxophone
C.S. Icenogle*

Baritone Saxophone
R.P. Walsh*

Bass Saxophone
Paul Beam

Flute and Piccolo
J.T. Schott*
A.C. Rehnquist*
Hale Newcomer
L.F. Helbling

Xylophone
Oscar Schoeffler*

Oboe
R.K. Cummings*
Jay Richmond
C.Z. Rosecrans*

English horn
R.K. Cummings*

Raymond Dvorak*
Ray Shawl*
M.B. Weary

Contra-Bassoon
M.B. Weary

Sarrusophone
H.T. Sowers*

Octavin
M.D. Durham

'Cello
J.M. Wayer

String Bass
E.I . Fjeld*
Arthur Browne

Third Clarinet
W.M. Morgan*
V.L. Gould*
Herbert Kaiser*
A.A. Davis
S.B. Kitch

E-flat Clarinet
R.W. Michael*

Alto Clarinet
Max Krone*
Harold Cope*

Solo Cornet
Nelson Brabrook*
Edwin Newcomb*
R.L. Thompson*
M.K. Limgle

First Cornet
R.W. Arms
William Mowery

Flugelhorn
R.E. Kent*
H.E. Lazier

Bass Trombone
M.M. Blair*
L.E. Ball*

Euphonium
DaVon Smith*
S.R. Negley*

Trumpet
C.O. Hulick
E.M. Griffith
W.C. Brame
I .M. Funk

Bass Clarinet
C.H. Kelly*
C.R. Latowsky

Tympami
P.C. Yeager

French horn
W.H. Hyslop*
J.J. Mountz
K.E. Ford*
W.R. Edie*
E.S. Meder
D.A. Green

Trombone
W.D. Crooker*
A.R. Wilson*
H.H. Webster*
W.C. Ray
L.M.T. Stilwell

Baritone
A.R. Eastman
Herman B. Wells

B-flat Bass
W.A. Morgan

Snare Drum
R.L. Castle*
A.H. Hanson
A.R. Murphy

E-flat Bass
L.L. Steimley*
Paul Beam

Bass Drum
H.E. Kent*

Tenor Antiophone
A.W. Craver

Propertymaster
L.A. Stoner

Propertyman
W.J. Dodd

Librarian
A.W. Craver*

Assistant Librarian
M.B. Weary

Attendance Clerk
L.H. Lehman*

The First Regiment Band, 1920-1921

Edwin A. Newcomb, "Bandmaster".

S.B.Kitch, R.K. Eden, R.W. Martin, N.M. Boggs, W.J. Jensen, B-flat clarinets; A.K. Hillemeier, E-flat clarinet; J.J. Fletcher, M.F. Heslip, flute and piccolo; E.V. Welch, K.T. McCormick, W.Y. Armstrong, also saxophones; W.Z. Blumberg, M.E. Makeever, tenor saxophones; R.A. Wilson, baritone saxophone; W.H. Ewing, bass saxophone; M.A. Blumenthal, marimbaphone; E.P. Messinger, I .M. Funk, H.E. Lazier, S.R. Lee, O.L. Welsh, E.E. Erner, solo cornets; J.A. Foster, J.W. Hansen, R.S. Reamer, C.E. Holmes, first cornets; F.H. Strout, G.D. Adsit, G.R. Dye, C.H.Stinson, second cornets; N.H. Chestnut, J.C.Worley, third cornets; E.S. Meder, D.A.

Green, R.S. Fisher, F.S. Wilson, H.W. Rinker, M.W. Burns, French-horns S.W. Parker, H.M. Bailey, L.H. Braun, H.W. VanNatta, A.W. Sloan, trombones; E.G. Dyer, L.O. Fencken, Herman B. Wells, H.G. Stiefenhoefer, baritones; A.G. Higgs, W.B. Peterson, A. H. Lindsey, J.O. Rosser, basses; A.R. Murphy, R.P. Burt, W.L. Greene, H.R. Fitzhenry, R.H. Hardy, drums, and J. Schureman, band clerk.

Second Regiment Band

A. Nelson Brabrook, "Bandmaster".

A.A. Hall, C.E. Corbett, I .F. Pearson, H.T. Dixon, P.L. Smoot, C.L. Lee, B-flat clarinets; D.F. Lafuze, piccolo and flute; C.M. Greenlee, A.W. Feld, soprano saxophone; D.L. Jones, H.B. Webb, J.R. McGregor, W.H. Lay, alto saxophones; J.D. Cannon, W.E. Johnson, E.G. Koehler, W.C. Stutzman, G. Winterhalter, tenor saxophones; W.A. Nicols, C-melody saxophone; P.H. Boorn, bass saxophone; W.W. Wallace H.V. Trovillion, L.C. W. Alison, H.A. Bernreuter, P.H. Lockhart, H.E. Fought, C.M. Cole, solo cornets; P.W. Greeley, Jesse Sampson, F.D. Gould, first cornets; V.R. Seed, E.M. Schewemm, E.B. Long, J.C. Kirk, T.E. Hollingshead, second cornets; F.W. Moore, E.L. Dowell, V.L. Phelps, L. Gilliland, M.I . Hamm, L.T. Johnson, E.E. Stricker, J.D. Ritchie, horns; W.C. Cunningham, S.A. Jensen, J.C. Kadyk, C.H. Fencken, M.H. Parres, R.B. Applegate, trombones; L.C. Goad, R.J. Fencken, H.C. Wilson, T.R.L. Kirk, N.M. Gathercoal, baritones; M.S. Sabine, L.L. Winn, H.D. Makeever, E.L. Deloach, R.E. Denzel, basses; J.A. Drielsma, R.B. Law, H.E. Heineman, D.A. Carlson, Thomas Greenwill, B.E. Nay, drums; and M.F. Denton, propertyman.

Interesting Personnel in 1920-1921 Bands

Robert Ide, the drum-major, had an excellent military bearing, although he was not as tall as some drum-majors. However, he combined all of the many required characteristics for the man in front of the Marching Band, unless it were height. He was not a baton spinner. Some drum-majors are almost wizards in the art of twirling, spinning and tossing the baton. After all, the drum major is the military leader of the Band and not an acrobatic performer or juggler.

Alvin Matthews was an able business manager of the Band. He served in this position admirably before Harding asked the University business office to take over the administration of the business affairs of the Bands. In those years, "The house was papared", as they say, in the issuance of complimentary tickets to the press and to many others, various and sundry. Harding believed the Band should make friends for the University, rather then making money, hence the giving of much "paper".

A.J.B. Showalter is a Champaign attorney.

Hale Newcomber, with his doctorate, and also qualified as an Illinois Certified Public Accountant, is an associate professor of

accountancy, college of commerce, University of Illinois. He came from Mason City, Iowa, where he was a pupil of Meredith Wilson, band leader.

C.Z. Rosecrans, engineering student, became a prominent engineer in Philadelphia, now deceased. He married Roberta Doisy, in recent years an Assistant Dean of Women on campus.

M.B. Weary, Bassoon, became a member of the St. Louis Symphony Orchestra. He later played in the United States Marine Band. On one occasion, when Harding had been invited to conduct the famous Marine Band, his former student, M.B. Weary was a member of that Band. Weary is now director of the band in the Andrew Jackson high school, Jacksonville, Fla. and entered a band in a contest in Florida which Harding judged in 1947.

Also, at that band contest, Harding met Dorothy Parker, a former flute player in the University of Illinois Orchestra under Harding. She was an excellent band conductor, her technique as a conductor being remarkable. She was teaching at Melbourne, Fla., and was considered one of the best high school bandmasters in that state.

George Arthur Browne, outstanding String Bass player, was a man of fine personality. He served as band librarian at a later date. He died January 27, 1949 at Lincoln, Ill. He was a brother of Dean Robert B. Browne, University of Illinois, and Professor Richard Browne, Illinois State Normal University.

M.F. Heslip became a lieutenant-commander in the United States Navy. He earned his way through the University and became an engraver, and a highly technical officer in the Second World War.

E.E. Stricker, far down in the Second Regiment Band, later "made" the Concert Band--showing that it could be done by the right chaps. He afterwards played in the WGN radio orchestra and in many professional bands and orchestras in Chicago. Hal V. Trovillion, also far down in "The Second Reg", is now a prominent book publisher in Southern Illinois and operates a large and successful printing house in Herrin, Ill.

Paul Beam, Bass Saxophone and E-flat Bass Horn, also played in the University Orchestra. He has made an outstanding success of his life work as Executive Secretary of his fraternity, Phi Delta Theta, with headquarters at Miami University, Oxford, Ohio.

Beam came from Renssalaer, Ind, and first enrolled in Indiana University, where he became a member of Phi Delta Theta. Transferring to the University of Illinois, he at once became active in fraternity affairs, as an undergraduate student and later as a Champaign business man. Beam aided materially in the plans and financ-

ing of the massive, three-story, stone chapter house of Phi Delta Theta at 309 East Chalmers street, Champaign. Beam entered business life with the Bresee-Warner System, fraternity accountants, with offices in the University business district of Champaign. He advanced to the position of general manager of the offices, meanwhile remaining as patron saint and godfather for the local chapter of Phi Delta Theata at Illinois. He emphasized allegiance to the local chapter and did not enter participation into the national affairs of his fraternity. In spite of his almost sole devotion to local, rather than national, fraternity affairs, Beam was invited in 1937 to become Executive Secretary of the national organization to succeed Arthur R. Priest, about to retire. This appointment took Paul and Mrs. Beam, the former Mary Werts, from the Illinois to the Miami campus. The Beams have a lovely home in Oxford, Ohio, where the fraternity maintains its headquarters in the new Centennial Building, in honor of the founding of Phi Delta Theta fraternity on the Miami Campus in 1848. Also founded at Miami were Sigma Chi in 1855 and Beta Theta Pi in 1839, these three forming "The Miami Triad". Also founded at old Miami was Phi Knappa Tau in 1906,maintaining, also, its headquarters and general offices in Oxford, Ohio.

Herman B. Wells became president of Indiana University, Bloomington, Ind. He was one of three of Harding's former bandsmen who became college executives. Wells was only one year on the Illinois campus, transferring to Indiana,where he graduated.

Donald M. Erb became president of the University of Oregon. He passed away December 23, 1942--a comparatively young man. He was the son of Professor J. Lawrence Erb, Director of the School of Music, 1914-1921, who died in March, 1950, also at Eugene, Oregon.

DONALD M. ERB

Leland ("Slim") Stilwell, Trombone, was an outstanding Varsity basketball player. He stood six feet, seven inches in height--an ideal center--advancing to All-American center. After completing his pre-medical studies on the Champaign-Urbana campus, he graduated from the college of medicine, University of Illinois, Chicago, and is now practicing in Champaign, with offices at the southwest corner of Green and Wright streets, opposite the principal campus corner. He maintains his interest in athletics, serving as "Team Physician, Athletic Association" in 1951.

M.M. Blair and S.B. Kitch became ministers. Kitch served, indeed, in Palestine.

"The members of our Bands have gone into all walks of life and into all parts of the world", observed Harding, while reviewing the rosters of many former Bands.

H.M. Heberer presented shows for G.I. men during World War II. Harding met Heberer at the Jayhawk Hotel, Topeka, Kan., while Harding was serving as guest conductor of the Kansas high school band conference.

C.R. Latowsky located in Egypt and Harding received a letter from him in that country. Richard S. Fisher, French-horn, chemistry major, now residing in Fostoria, Ohio, was the son of the late Rev. Stephen Fisher, for 45 years pastor of University Place Church, Champaign, and the first director of the Illinois Disciples Foundation on campus. This pastorate extended from 1903 to 1948, one of the really long pastorates in the Central West. The Rev. Fisher died July 13, 1950.

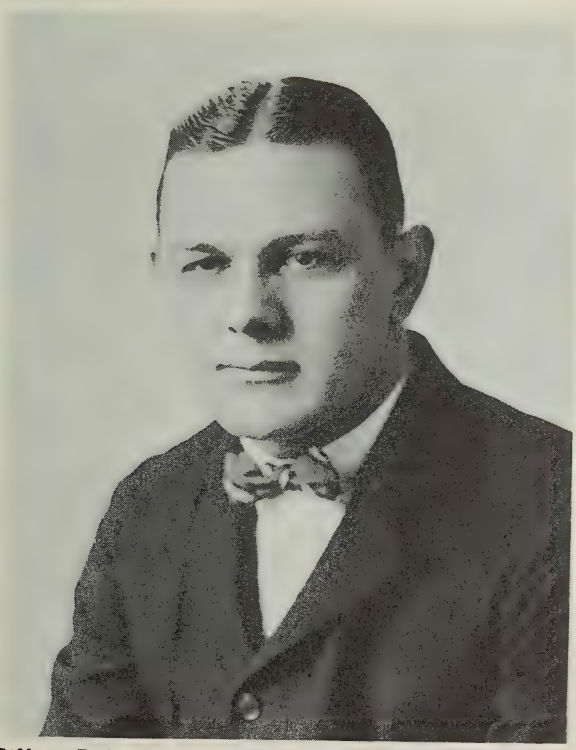
W.R. Brode, Piccolo, became a prominent chemist and was cited for his contributions to the early termination of World War II. Ralph Talbot, Cornet, earned his way to the Concert Band, by good musicianship and excellent character. He is now prominently identified with the Eastman Kodak Company.

C.E. Corbett, Clarinet, is an attorney in Monticello, Ill., where he is associated with Burl Edie, also a prominent former Bandsman.

"I was always proud of the scholarship and fine character of almost all of the men who played in our Bands over many years. I always insisted upon good academic standing. Naturally, I am proud of the fine success which so many of these fine students and Illini have attained", said Harding.

Gilbert Roberts, Alto Saxophone, was not only an excellent musician, but also an outstanding student and football player and football captain. He was one of the few men--perhaps the only man-who played in the Concert Band and received the Band Emblem, se-

cured his letter "I" in football and "made" Phi Beta Kappa. He was presented a watch as for his all-around scholarship. How many Illini can equal this record? He is now a prominent physician in California.



Gilbert Roberts, Musician, Athlete Scholar—Achieved a Wonderful Record at Illinois.

Another Military Day in the James Administration. Left to right:--Mayor-General Ulysses S. Grant, Army official who reviewed the Parade--A son of General Grant, of Civil War fame; President James, in top-hat; an unidentified man, probably a trustee, the chauffeur. Can you identify him?, and Major Fechet, our Commandant.

CHAPTER TWENTY-EIGHT

PROMENADE OR "PROM" DANCES

The old-time informal "Promenade Concerts"--many alums reading these lines will fondly recall them--were a delightful feature of the liesurely-paced Commencement Seasons when everyone--Praise Allah--had more time then in these latter feverish days.

These "Prom" concerts were established when Harding took charge of the Band. He inherited them from an older period on campus. They were presented, primarily, to fill the void on Saturday evening. The old-time Commencement season began with the Senior Ball on Friday evening; the Prom concert Saturday evening; Baccalaureate, Sunday afternoon; Class day, Monday; Alumni Day, Tuesday; and Commencement, Wednesday morning. What a program! What a condensed schedule we have in 1950, with the Alumni meeting on Saturday and Commencement Sunday afternoon! The old "Armory", the Gym Annex of later years, was gaily decorated for the Senior Ball. The Band stepped forward and gave a concert Saturday evening, using the same hall and the same decorations.

The first Promenade Concert, under Harding, for which a program is available, was given in "The Armory", Saturday evening, June 8, 1907. The concert part of the program included standard numbers by Arthur Pryor, Czibulka, Nesvadba, Ellenberg and Luders, followed by the dance part composed of two-steps and waltzes by Victor Herbert, Brown, Depret, McKinley and Wenrich--the Brown two-step being entitled "The Sousa Swing". The Band, in those years played for the dance program. In later years a dance orchestra was engaged, as most of the members of the Band wished to dance.

Interscholastic Promenade Concert

The Band gave an "Interscholastic Promenade Concert", Thursday evening, May 14, 1908, following the Maypole Dance, as a feature of the Interscholastic Weekend. Albert Ames thrilled with his xylophone solo, "Waterfall Polka", by Stobbe. Herbert's "The Red Mill" was enjoyed, as was "Maxim" march from "The Merry Widow" by Lehar. And where can one find more enchanting music then "The Merry Widow and "The Red Mill"?

The June 6, 1908 Promenade Concert included Selections from "Carmen", "The Girl Question", "William Tell", and "The Merry Widow". Following intermission, there were seven alternating two-steps and waltzes from "The Merry Widow" (that was really a favor-

ite), "The Great Divide", "Dreamer", "Waltz Dream", closing with "Illinois Loyalty". It was announced on the program that "Gentlemen of the audience are requested to assist the band men in removing the chairs from the floor as dancing will be permitted".

The 1909 Prom was given June 12. Two numbers by Arthur Pryor were played, also selections by Lampe, Wagner (March from "Tannhauser"), Victor Herbert, Levi, Snyder, Suppe, and a two-step "Our Prexy", by E.C. McKinnie '11, a member of the Band and dedicated to President James.

Albert Ames was again xylophone soloist for the June 11, 1910 Promenade Concert, playing "Marceline" by Trinkaus. A march, "The Centaur" by Wendell Renner '10, a band member, was included. The first Humoresque, "The Tearin' of the Green" by Douglas , at a Prom Concert, was enjoyed. There were four two-steps and four waltzes in the second part of the program marked "x" for dancing. "I've Rings on My Fingers"--do you recall that lively song, "I've Rings on My Fingers and Bells on My Toes"?, was one of the two-steps. Other dance numbers were "Tales of Hoffman", "Celebration Song" and "American Heiress".

A March, "Twenty-seventh Infantry", by Savoca, was dedicated to Major B.C. Morse, U.S.A., University Commandant, one of the most efficient military men ever detailed to the campus, was played to open the concert. Selections were played from "William Tell" by Rossini; "Naughty Marietta" (then new) by Victor Herbert; "Lohengrin" by Wagner; "The Sweetest Girl in Paris", by Howard; "Ballet Egyptien" by Luigini; and Pryor's March, "Triumph of Old Glory". Two-steps and waltzes included "Blue Jackets", "American Heiress", "Some of These Days", "Hula-Hula", "Vision of Spain", "Boston Waltz" and "Who Are You With To-Night?"

In 1912, the Prom concert (June 8) was opened with a march, "Hero of the Isthmus", by Lampe, dedicated to Col. George W. Goethals, Chief Engineer, Panama Canal. Walter Turner, flute, and Vic Mathis, French horn, with Floyd Mohlman at the piano, pleased with "Serenade" by Titl. Other numbers were "Raymond" by Thomas; "Elfentanz" by Lehar; Selections from "Sylvia" by Delibes; "Ballet Egyptian" by Luigini; and "The Pink Lady" by Caryl.

Dance numbers, popular and greatly cherished at that time--and equally charming and delightful to-day, for the years only deepen these old-time melodies into our affections--were "Gypsy Love", "I Want To Be in Dixie", "Take Me Back to the Garden of Love", and--the greatest favorite of all--the enchanting waltz, "Blue Dan-

ube". How many alumni, at this split second, can recall themselves and sweethearts and friends sitting on the campus in front of the Auditorium and pleading with the Band to play, the Band's fox-trot paraphrase of the "Blue Danube", which the Band so often did--and where was there a Band which responded more heartily to student and campus wishes as our own Illinois Band. This paraphrase by Jim Schrodt was an adaptation from a fox-trot arrangement of "Blue Danube" by Ray Noble, later conductor of the orchestra in the Edgar Bergen-Charlie McCarty radio show.

Delightful Proms Continue 1913-1914

A fine program was given June 7, 1913, with the March, "Hero of the Isthmus", repeated. Glenn Bainum delighted with his xylophone solo, "Folie Bergere" by Fletcher. Excerpts from the new operetta, "The Butterfly", by Friml, were played also, Overture to "William Tell"; "Invitation a la Valse" by Weber; Selections from "The Isle O'Dreams", by Ball; and "Ballet Russe, by Luigini. Numbers for dancing were "Spirit of Independence", "Mirimar", "Modern Eve", "There Is A Girl in Havana", "Laughing Love", and "Titania". Blank lines for listing dance partners were included.

The program for June 13, 1914, featured the lovely Sextet (spelled Sextette) from Lucia di Lammermoor, by Donizetta, which was played by Kirby, Orcutt, McClelland, Wagner, Powers and Boone, with the notation, "the arrangement used is in the original key--D-flat--and is the one formerly used by the famous Gilmore Band".

Victor Herbert was represented by two numbers, "Sweethearts" and "The Lady of the Slipper". Other numbers were Overture, "Maximilian Robespierre" by Litolff; Ballet, "Egyptian"; March, "The Toy Soldiers", by Delibes; "Dance of the Hours" from "La Gioconda" by Ponchielli, and, without question, the most appealing of all, the stirring Sousa March, "The Stars and Stripes Forever". No dance numbers were indicated.

The 1915 Prom

The Quartet from "Rigoletto" by Verdi, was played by McClelland, Kirby, Rogers and Powers, at the June 12, 1915 Promenade. The humorous descriptive sketch, "A Southern Wedding" by Lotter, proved a hit. The Panama Canal--doubtless because World War I in Europe had started--called for two numbers, these being "Panama Pacific", a March, by Alvord, which was used to open the concert, with Sousa's new March. "The Pathfinder of Panama", closing the program. The first movement from Franz Schubert's "Unfinished

Symphony" pleased, as always, as did Victor Herbert's "The Duchess"; "II Guarany" by Gomez; "Morning" from "Peer Gynte" by Grieg; and "Blumengefluster" (Whispering Flowers") by Bion. Again--no dance numbers indicated, as the Band lads were out on the floor dancing, with a dance orchestra taking over.

McClelland--Soloist for 1916 Prom.

A favorite musician with 19--teen Band audiences, Miles McClelland delighted with the "Flower Song" from Carmen, at the "Gymnasium Annex", Saturday evening, June 10, 1916. Other selections were Sousa's March, "The Diplomat"; Overture--"Raymond" by Thomas; two numbers by Delibes, "Valse des Heures" from "Coppelia" and "Pas des Fluers" from "Naila"; Selections from Victor Herbert's new operatta, "Princess Pat"; the "Marche Militaire Francaise" from the Suite, "Algerienne" by Saint-Seans; "Slavonic Rhapsody" by Friedemann; Excerpts from "The Blue Paradise" by Eysler; and Arthur Pryor's March, "Triumph of Old Glory", closing the program.

The 1917 Prom

Wayne Kirby was the talented Cornet soloist for the June 9, 1917 Promenade, his selection being that band favorite, "From the Shores of the Mighty Pacific" by Herbert Clarke. Other numbers were Pryor's March, "Heart of America"; Overture, "Semiramide" by Rossini; four parts of "Ballet Egyptien"; Selections from "Sweethearts"; four movements of Suite de Ballet, "Coppelia" by Delibes; Excerpts from "Katinka" by Friml; Sousa's new March, "Boy Scouts of America"; and the humorous piece, "A Southern Wedding".

Band Aided First World War Efforts

Our nation was at war in the summer of 1918. The Band responded nobly to all patriotic endeavors. One of the best Prom programs was that of June 8, 1918, in the Woman's Building, although only a part of the "Concert Program" has been preserved. From this insufficient data, we learn that Sousa's March, "Hands Across the Sea" was used, because of its appropriate title, to open the program. Following Sousa, were four movements from the Suite--"Scenes Pittoresque" by Massent; Selections from the operetta, 'Jack O'Lanterns" by Caryll; Overture--"Orpheus", by Offenbach; "Valse Triste", a wierd, yet popular, number by the Finnish composer, Sibelius; and "Patrouille Francaise" (French Patrol) by Hosmer.

Newcomb and Schoeffler at the 1919 Concert

The University of Illinois Military Band presented one of its loveliest Proms June 20, 1919, featuring two all-time leading soloists of the Band, Edwin Newcomb and Oscar Schoeffler. Newcomb, cornetist, played "Cavatina" from "Robert de Diable" by Meyerbeer. Schoeffler's xylophone solo was Brahm's "Hungarian Dances". Nos. 5 and 6. True to war's alarms, the Program opened with Sousa's new march, "Bullets and Bayonets", dedicated to the United States Infantry. Selections from the musical comedy, "The Grass Widow" (not "The Merry Widow" this time, although "The Grass Widow" seemed merry enough), a new number, closed the program. Other selections were Overture to "Mirealla", by Gounod; "Valse Triste" and the Tone Poem, "Finlandia", each by Sibelius; Selections from the new musical romance, "Some Time" by Friml; Excerpts from the Sixth (Pathetique Symphony, by Tschaikowsky; and Intermezzo, "Pas Des Fluers", from "Naila" by Delibes.

Newcomb and Schoeffler--Again--at the 1920 Prom

Edwin Newcomb's cornet solo was "Inflammatus" from "Stabat Mater" by Rossini. Schoeffler played, as a xylophone favorite, the the Prelude to "Carmen" by Bizet. Other numbers were Selections from the operetta, "The Duchess", by Victor Herbert; the opening Overture, to "Mirella" by Gounod; The Symphonic Poem, "Carnival in Paris", by Svendsen; Two Selections from "Equisses Caucasiennes", (Caucasian Sketches) by Ippolitov-Ivanov; Selections from the operetta, "The Duchess" by Victor Herbert; "Slavonic Rhapsody", by Friedeman; and closing the concert, Selections from "The Royal Vagabond", by Goetzel and Cohen.

Newcomb, Brabrook, Thompson--at 1921 Prom

A willing servant of his beloved campus, Edwin Newcomb appeared twice at the June 11, 1921, Prom Concert, first with his cornet solo, "Robert le Diable", by Mayerbeer, which he had presented at the 1919 Prom. Later, in the 1921 program, he was a member of a trio for Cornets composed of Nelson Brabrook, Ralph Thompson and himself, playing "The Three Solitaires" by Victor Herbert, the first (and best) of all trios written for cornets.

The composer, Meyerbeer, was again placed on this program, with Dedication and Benediction from his opera, "The Hugenots". "A Sousa" opened, this being the spritely new March, "Keeping Step With the Union", dedicated to Mrs. Warren G. Harding (referred

to by Director Harding as "The President's Wife"); the overture to Mendelssohn's "Midsummer Night's Dream"; two numbers by Grieg, these being "Morning" from Peer Gynt" and "Symphonic Dance, Opus 64, No. 1 with a group of the latest popular songs preceding the final number, Alford's new March, "The Call of the Elk" and, as the closing number, "The Star Spangled Banner".

Helen Dvorak was Violin Soloist in 1922. Miss Dvorak, a sister of Ray Dvorak, prominent Band member and later Harding's assistant, played "Lullaby" by Friml, and "Caprice Basque" at the June 10, 1922 Prom Concert. Sousa's newest march, "Sabre and Spurs", was played. Other numbers were Overture--"William Tell", by Rossini; Waltz from the Swan Lake Ballet, by Tschaikowsky; the Descriptive Sketch, "Woodland Whispers" by Czibulka; Ballet Music from "Les Erinnyes" by Massenet; the finale to the opera, "Die Walkere" by Wagner; Selections from the musical comedy, "Shuffle Along", by Sissle and Blake; and the last number, "Dance of the Comedians" from "The Bartered Bride" by Smetana.

Sousa--Twice on the 1923 Prom Program

Marches by Sousa were used to open and close the 1923 Prom, the first being "The Daubtless Battalion" (new) and the final number, "Nobles of the Mystic Shrine", also new.

The Overture, "Grand Festival" by Reissiger, was featured as it was the test piece to be played by all competing bands in the contest to be held the week of June 7 (the Prom was Saturday evening, June 6) in Washington, D.C., during the Shriners' convention. Other numbers were Prelude to "The Garden of Allah" Suite by Ronald; "Suite de Valses" by Chabrier; "In a Monastary Garden", by Ketelby; March of the Caucasian Chief from "Caucasian Sketches" by Ippolitov-Ivanof; and selections from "Sally", with its great hit song, "Look for the Silver Lining", which was popular when the 1920's were not too far spent.

From Newcomb to Newcomer

Watson and Newcomer please in 1924 Prom

The Prom Concert, June 4, 1924, featured Deneen Watson and Hale Newcomer in the classic duet for flute and French-horn, "Serenade" by Titl. Sousa's "Keeping Step With the Union" opened the program, followed by the Overture--"William Tell" by Rossini; Ballet Music from "Coppelia" by Delibes; Humoresque, "A Musical Switch" by Alford; Selections from the operatta "The Kiss Call", by Caryll; "Parade of the Tin Soldiers", by Jessel; March, "The

Ohio Division" by Karl King, who wrote "Pride of the Illini", played at all football games; and Sousa's new march (it was difficult for even Harding with his unbounded admiration for John Philip Sousa to keep up with "new" marches by the great "March King") which was "March of the Mittenmen", introducing "Onward, Christian Soldiers".

Deneen Watson, Prominent Soloist. Later, President of Illinois Alumni Association.

Harding, through the years, at the Anniversary Concerts, the President's Concerts, the Prom Concerts and concerts on tour, followed closely the best of music, both classic and "new" compositions. Military and other current events were closely studied, also the better musical comedies, operattas and "hit" shows, especially Victor Herbert's annual operettas, and offerings of new marches by Sousa and other composers. Throughout the years Harding included standard compositions by great writers, especially Wagner, Verdi,

Tschaikowsky, Donizetta, Saint-Seans, von Weber, Rimsky-Korsakov, to mention these few only. What a musical training the fine lads received in the Illinois Bands and especially the Concert Band!

"Rose-Marie", Popular in 1925

Did you see "Rose-Marie" in the mid-1920's? And did you enjoy "The Student Prince", "Sally", "Blossom Time", "No. No, Nanette", "Show Boat"--many other song and musical successes of the years when America was roaring at top-speed to its financial collapse in 1929?

The Illinois Concert Band played many of the popular songs from these stage hits, sometimes when programmed, many times for encores. Sousa and his Marches were always top favorites. Excerpts from "Rose-Marie" by Friml were used at the June 8, 1925, Prom, also selections from "No, No, Nanette" by Youmans. Other numbers were Sousa's March, "The New Hippodrome"; Overture to "La Princesse Jaune", by Saint-Seans; "Entry of the Gods into Valhalla", from "The Rheingold" by Wagner; the delightful "Flower Song" from "Carmen" by Bizet; "Berceuse" (or lullaby) by Godard; "Caucasian Sketches by Ippolitow-Ivanof; and the Humorous Descriptive Sketch, "A Southern Wedding", by Lotter.

The Prom--To the George Huff Gymnasium--1926

When was the George Huff Gymnasium first used. When was the new Main Library placed in service? When was the first game played in the Memorial Stadium? In what years was Red Grange running wild? When was University Hall razed? When was the Illini Union Building erected? What were the overall dates of the admistrations of Presidents Draper, James, Kinley, Chase and Willard? When was President Stoddard inaugurated? How many alumni can answer the above questions? Enthusiastic alums who sing "Illinois Loyalty" and "Hail to the Orange" may have some embarrassing moments in finding the correct answers to the above interrogatories.

We have aided you in the first of these questions. The George Huff Gymnasium was first used in the University year of 1925-1926. The Prom Concert was held in the Men's New Gymnasium (the Huff Gymnasium) June 8, 1926.

Edwin Newcomb, C.J. Henning and Robert Lyon played "Trio for Cornets" by Henneberg. Roger Hopkins, "Principal Clarinetist", rendered "Abendstaendchen", a clarinet solo, accompanied by a Horn Quartet, by the German composer, J. Val Hamm (pronounced Hahm!), and Selections from "The Student Prince" by Sigmund Rom-

berg, then immensely popular and which were played by request.

There was the ever-ready "new" march by Sousa, this time "The National Game", which opened the concert, if not the baseball season. Other numbers were Military Overture--" Private Ortheris", also new, by Ansell; Isolde's Love-Death from the opera "Tristan and Isolde by Wagner; Suite Algerienne" (Impressions of a tour in Algeria) by Saint-Seans; "Saltarello" from "The Italian Symphony" by Mendelssohn.

Sousa--The Gridiron Club--Lindbergh's Epochal Flight

Leave it to Sousa--the March King was alert to all of the great events of the day--war or peace. Sousa had composed a new march "The Gridiron Club" of Washington, D.C., of which he was a member and which he dedicated to his fellow-members. And leave it to Harding and the Illinois Band. This newest "new" march was played at the June 11, 1927 Prom Concert, in the Huff Gym.

Hall Macklin, leading member of band, 1926-1932 and staff. School of Music, University of Idaho, since 1935, Head, since 1947.

Furthermore--"in recognition of Col. Charles Lindbergh's recent epochal achievement, which is being celebrated by the nation today", the Concert closed with Sousa's March, "Hands Across the Sea".

A Marimba Trio, composed of William A. Bledsoe, Hall Macklin and Don Richmond, played three pleasing numbers, "Song of the Wanderer", by Moret; "A Lane in Spain", by Lewis; and "So Blue", a waltz, by DeSylva.

Nor were the Marimbas alone in a special number, as a trio of Trombonists, R.L. Manville, R.E. Shultis and C.H. Peeble, delighted with a Trombone solo, played in unison, the number being Arthur Pryor's "Love's Enchantment". Other numbers were the Symphonic Poem, "Phaeton" by Saint-Seans; "Finale to the Welsh Rhapsody" by Edward German; Descriptive Overture, "Chal Romano" (Gipsy Lad) by Ketelbey; and Selections from the musical comedy, "Betty in Mayfair", a new success, by Fraser-Simpson.

To the Auditorium--1928 Prom Concert

"The Annual Prom Concert of the University of Illinois Concert Band, A. Austin Harding, Conductor, was held in the Auditorium, Saturday evening, June 9, 1928."

Sousa was "right there" with another new March--"Riders for the Flag". Note the consistently patriotic themes which prevail throughout the famous Sousa marches! Scan the repertoire of Sousa compositions--you will observe how closely they follow the pattern of real Americanism! They are always patriotic, never tinged with the slightest suggestion of what we associate in 1951 as "Red" or even "Pink". Sousa has always concerned with his native America! It provided him the subjects, the medleys, which found expression in his marches, so vital in the making of a better America of to-morrow! No man ever lived closer to the Americans scene than John Philip Sousa! It was America, the United States, 100 per cent patriotism, all the time, with no exceptions, no qualifications, no mixtures, all the time, which characterized the great musical contributions of Sousa. And it was the patriotic background of Austin Harding which made the Sousa marches, the Sousa Library, the Sousa traditions, so much a part of Illinois campus life. Karl King's new March, "Pride of the Illini" was used to close the program. Other numbers were a cornet solo "L'ete" (Summer) by Chaminade, played by Robert B. Lyon; Overture--Vanity Fair" by Fletcher, which portrayed several characters from Thackery's novel of that name; "Prelude and Marche Francasie" from "Suite Algerienne", by Saint-Seans, used frequently by our Band; Dance Suite, "The

Shoe", by Ansel; Valse du Ballet de Patric" by Pahadilhe; "Marcia Sinfoncia--Inglesina" by Cese; Descriptive Phantasy, "In a Chinese Temple" by Ketelbey, often played in this period; the humoreseque "Showing Off Before Company"; and Selections from the musical comedy, "Hit the Deck" by Youmans, which was enjoying a long run in New York, Chicago, other centers.

Again in the Auditorium--The 1929 Prom

"At a Football Game", a new March by Cameron, was used to open the June 8, 1929, Prom Concert, again held in the Auditorium. Speaking of the Roberts, or "The Bobs" in the Band, a trio of cornetists, consisting of Robert Lyon, Robert Moorman and Robert Brunt, played a sparkling number--could it have been named for them?--"The Three Bobs", by Henneberg.

Ketelbey's Descriptive Overture, "Chal Romano", was used again, as was the Humoresque, "A Musical Switch" by Alford. Other numbers included two Wagners, these being "Introduction to Act III of "Lohengrin" and "Huldigungsmarsch" (Homage March); as well as the Southern Rhapsody, "Virginia", new, by Haydn-Wood; a new Ketelbey, a Tone-Poem, "By the Blue Hawaiian Waters"; Selections from the then current and popular London musical comedy, "Mister Cinders", by Ellis and Myers; also "a group of popular tunes of the day" and, closing the program "Marche Francaise--Parade of the Gendarmes", a new composition, by M.L. Lake.

Return to the Gym Annex--In 1930

Robert B. Lyon--again emphasizing the Robert Motif in this period, Cornet soloist, played the enchanting "Flower Song" from the always beloved opera, "Carmen, by Bizet. This program opened with a Prelude March, "Old Panama", by Kenneth J. Alford, and closed with Karl King's March, "The Goldman Band", a new composition dedicated to the great Goldman Band of New York, directed by Dr. Edwin Franko Goldman.

Other numbers were "Caucasian Sketches" by Ippolitov-Ivanof, used on numerous other Band occasions; "Festival at Bagdad", from "Schererazade" by Rimsky-Korsakov; Suite, "Four Ways" by Coates, also frequently used; "Cripple Creek", from "Southern Mountains" Suite, new, by Stringfield; A Suite of "Serenades", being Spanish, Chinese, Cuban and Oriental, by Victor Herbert; and Selections from another grand musical comedy so popular about 1930, none other than "The New Moon", also by Sigmund Romberg, whose music will never grow old.

Last of the Proms, as Indicated From the Harding Folio of Promenade Dance Programs

While various libraries on the Illinois campus may carry further programs of "Prom" dances, Harding's own file closes with 1931 program. We will not follow these delightful Prom concerts beyond 1931, as our purpose has been to indicate the type of delightful music furnished on these occasions by the Band.

However, the June 13, 1931 Prom carried a rich and ringing name--it was "The Annual Promenade Concert and Lantern Festival", which was held not within the Auditorium, but "on the Auditorium Plaza".

A new march, "Hall of Fame", by Olivadoti, was used to open the concert, followed by an Overture which Harding used over through the years as "Number 2" which was "Youth Triumphant", by Dr. Henry K. Hadley. This Overture had been given its initial performance in Boston April 13, 1931, at a concert held as a feature of the annual convention of the American Bandmasters Association. Once more--leave it to Harding to constantly "spot" new musical creations for the Illinois campus.

Carl Wood played a cornet solo, "Carnival of Venice" by Staigers. Other selections were "Saltarello", from "The Italian Symphony" by Mendelsshon: "Caucasian Sketches" by Ippolitov-Ivanof, a favorite with the Band and the University public; Ketelbey's Oriental Fantasia--"In a Chinese Garden"; Selections from the new musical comedy, "The Song of the Drum", by Ellis and Finck; the Oriental Intermezzo, "Amina" by Lincke; and Oriental Serenade from "Suite of Serenades" by Victor Herbert.

"The Concert will be followed with dancing on the Plaza. Music by Jack Leisenring and his Illini Aces. While the Plaza is being cleared for dancing, an Oriental Band will play on the Broadwalk for the Promenade", announced the program.

Mechanical Details of "Illinois Loyalty".

How was "Illinois Loyalty" first scored? It was first played, as noted in this volume, from manuscript, March 3, 1906, at Harding's First Anniversary Concert as Director. Harding did all the copying and made the scores for all the Band parts. He made these on plates, not films, and had them photographed and blueprinted. These are the mechanical details of giving "Illinois Loyalty" to a delighted University world.

CHAPTER TWENTY-NINE

"THE GREATEST COLLEGE BAND"

Notable Concerts Continued

The March 3, 1922 Home Concert was opened with Wagner's "Eine Faust Overture", followed by Tone Poem, "Carnival in Paris", by Svendsen, 1840-1911. Five solo Clarinetists, Jesse Porter, A.J.B. Showalter, Frank Lescher, Milton Dreyfus and R.J. Fowler, played in unison, "Concertino for Clarinet", Opus 26 by Weber.

Other numbers were "Phaeton", a Symphonic Poem, by Saint-Seans; "Scene Pu Bal", from the New "Minature Suite", by Coates; a new Sousa March, "On the Campus"; Descriptive Overture, "Tam O'Shanter", also new by Drysdale; Selections from the operetta, "A Little Dutch Girl", likewise new (it was a concert of new compositions, indeed) by Kalman; "Marche Heroique" by Saint-Seans; and "Nibelungen" March, by the great Wagner. In the last Wagnerian number, the Concert band, as usual, was augmented by both the First and Second Regimental Bands, with Professor Lloyd Morey at the Organ.

The Symphonic Poem, "Phaeton" by Saint-Seans, 1835-1921, which was first produced in Paris in 1873, drew its inspiration from Greek Mythology, the story being that Phaeton attempted to drive the chariot of his father, Helios, across the heavens at such a furious rate of speed, (not unlike some modern motorists, maybe), that Jupiter, to save the universe from destruction, was compelled to strike the lad dead with a thunderbolt.

Audience Selections

A Repertoire of pieces available, or used, on the 1922 Tour was appended to the Anniversary Program, this list consisting of 102 Selections, with 12 numbers by Sousa, six by Wagner, and a wide list of Symphonic, Operatic, and Ballet Music, Marches, Miscellaneous Concert Music, Operetta and Musical Comedy Selections. Solos and Duets, Characteristic and Humorous Selections, Popular Music and I llinois Songs, from which the audience could make their selections, as "request" numbers, usually for encores.

Illio Lauds Illinois Band

The Illio, announced in 1922, "our Band, with its perfection of

technique has won for the University of Illinois Military Bands the fame of being preeminent over all other college bands."

This comment was pointing the way to the Illinois Concert Band, and the massed Band, being acclaimed by Sousa and other critics, as "The World's Greatest College Band". This prestige was not sought for, nor demanded, by Harding and his Assistants. In the compiling of this volume, Harding has been careful to observe the fine qualities of many other college and university bands over the nation, and their able personnel in directing and conducting. Yet, the designation of "The World's Greatest College Band" was applied to the University of Illinois Band. It has been so acclaimed for at least three decades, without the slightest desire by Harding to be so announced.

There are many excellent college and University bands in 1951. It would be difficult, if not impossible, to even to attempt to designate which band is "The Greatest". Alumni of many universities point, with justifiable pride, to their own bands as "The Greatest". Illinois, its alumni, and its band staff, have no desire whatever to claim for the Illinois Concert Band the title of "The Greatest". Harding, above all, would be the last to so demand. But the Illinois Band has been so designated--for the historical record, this should be so stated--for many years, indeed, the University of Illinois Band has been called, even by musical judges as competent as John Philip Sousa--"The World's Greatest College Band".

Said the 1922 Illio:

"The student at the University of Illinois has in the Concert and Regimental Bands an exceptional opportunity to develop his ability to play the band instruments of his choice, to cultivate a keener understanding of good music and to form closer associations with others who possees kindred tastes. Director A.A. Harding, who enjoys a nation-wide reputation for his ability to mold from amatuer musicians, bands of professional calibre, is a source of inspiration and encouragement for all who are prividlged to be included in the membership of one of the University bands. Membership in the Bands is determined by competition held at the beginning of each semester".

Sousa Pictured in 1922 Souvenir Program

The Great Bandmaster, John Philip Sousa, was pictured in the Souvenir Program, March 3, 1922, one of the most elaborate Band ever published. There is "A Page Devoted to the Famous Bandmaster and Three Former University of Illinois Concert Band Men".

Mr. Sousa is shown seated on a landing on the steps in his garden at his Long Island estate. The cut was made from an autograph-

ed picture presented by Sousa to Harding. It is one of the few pictures of Sousa in civilian attire.

"The future band musicians of this country will come from the ranks of our College Bands", said Sousa.

By 1922, three former distinguished members of the University of Illinois bands had "gone on" (as the term was used) to the Sousa organization, these being Edwin Newcomb and Nelson Brabrook, Cornet, and Richard Kent, Saxoohone. John Mountz, French horn, also went to the Sousa Band, and to the St. Louis Symphony Orchestra. Three members of the Sousa Band became, in turn, members of the Illinois Band, these being William Holl and C.S. Tucker, Clarinet, and O.A. Madden, Saxophone. From Illinois to Sousa--from Sousa to Illinois--the shift was in each direction.

Harding--Pictured At Desk

An excellent new picture of Harding, seated at his desk, taken by Edwin Newcomb, was included in the 1922 Souvenir Program. There were many excellent Band pictures, including the Band on the 1921 tour in St. Louis; the Band leading the line of rooters to a baseball game, with the old east football bleachers, the tower of Trinity Methodist church, and the two old familiar smokestacks of the campus skyline; and best of all, a magnificent double-spread of the augmented Bands on the Auditorium stage, with a large "Old Glory", across mid-stage, and with a small insert picture of Harding in the upper left. There was also a picture of Drum Major Robert Ide, standing at attention. The 1922 Souvenir Program, indeed, made a definite contribution to campus history.

Unusual Instruments in the 1921-1922 Band.

The instrumentation of the Band, at the 1922 Anniversary Concert, included many diverse instruments, with even new, or almost new, coinage of words, which Harding provided for the Band in the tiny 1920's.

It is worth while to note in the 1921-1922 Band, the following instruments, which were quite unusual from the long established and traditional Clarinet, Cornet, Flute, Bassoon, Oboe, Persussion, and which were known as:-

Ophicleide, octavin, contra-bassoon, taragato, flugelhorn, as well as many adjective-shaded names of instruments as baritone saxophone, baritone sarrusophone, tenor sarrusophone, alto trumpet, bass trumpet, tenor trombone, bass trombone, G-Bass trombone, tenor antoniophone, and others.

These instruments, it should be borne in mind, were not used regularly and were not played in concerts presented by the Band. The taragato, was a Hungarian instrument. Several of these instruments, such as the ophicleide, have become obsolete and are, in reality, museum pieces. But their use and handling by members of the Illinois Bands was a phase of musical education which Harding did not neglect. The sight and even the demonstrations of these oddities in musical instruments was a prominent feature of the onward and forward musical training provided by Director Harding.

Officers of the Band, 1921,-1922

Albert Austin Harding, Director; Alvin G. Mathews, Business Manager; S.R. Negley, Band President; J.C. Porter, Secretary; George A. Browne, Quartermaster (which designation appears for the first time); Robert Ide, Head Drum Major (another official title not previously used), with Cyrus Palmer, L.L. Steimley, Ray Dvorak and Ralph Thompson, Members of the Advisory Committee; and P.W. Greeley, O.A. Kuhle and Rhene B. Law, "Assistants to the Business Manager".

Roster of the Concert Band, 1921-1922

(*) indicates those entitled to wear the Band Emblem

Solo Clarinet
J.C. Porter*
A.J.B. Showalter*
F.M. Lescher*
Milton Dreyfus*
R.J. Fowler
G.W. Williamson

First Clarinet
R.L. Dippell
J.J. McDonald*
J.J. Clegg*
A.A. Brensky*
R.D. Stocker

Second Clarinet
F.E. Haskins*
A.A. Davis*
M.C. Lauer
A.G. Matthews*

Baritone Saxophone
R.P. Walsh*

Bass Saxophone
D.W. Patterson

Taragato
R.D. Stocker

Ophicleide
DaVon Smith*

Octavin
Andrew Figel

Piccolo and Flute
Hale Newcomer*
M.F. Heslip
P.C. Barkley
T.O. Larsen
W.R. Brode

E-flat Flute
L.F. Helbling

Baritone Sarrusophone
E.H. Swartz

'Cello
J.M. Wayer*

String Bass
E.I. Fjeld*
Arthur Browne*

Tenor Saxophone
C.S. Icenogle*

Alto Saxophone
H.D. Freeman*
Gilbert Roberts

Soprano Saxophone
R.E. Kent*
R.E. Garn

Bass Clarinet
C.H. Kelly*
C.R. Latowsky*

Third Clarinet
S.B. Kitch*
C.K. Blair
E.L. Goble
E.D. Martin

E-flat Clarinet
R.W. Michael
W.N. McMullen

Oboe
R.K. Cummings*
C.Z. Rosecrans*
P.V.W. Duell

A-flat Clarinet
Charles Farina

Alto Clarinet
Max Krone*
R.K. Eden

Bassoon
Raymond Dvorak*
Ray Shawl*
M.B. Weary

Contra-Bassoon
M.B. Weary

Tenor Sarrusophone
H.T. Sowers*

First Regiment Band, Roster, 1921-1922

P.C. Barkley W.R. Brode, piccolos and flutes; R.K. Eden, I.F. Pearson, E.D. Martin, W.F. Schmalz, P.W. Lewis, C.K. Bair, B-flat clarinets; A.K. Hillemeier, Charles Farina, E-flat Clarinets; E.V. Welch, F.S. Hanson, W.R. Borough, P.W. Patterson, D.E. Ball, E.H. Swartz A. Figel, saxophones; J.M. Lukacs, bassoon; S.R. Lee, O.L. Welsh, J.A. Foster, V.D. Simons, E.P. Messinger, solo cornets; E.E. Ebner, R.S. Reamer, J.P. Foster R.H. Talbot, H.A. Bernreuter, first cornets; C.E. Holmes, G.D. Adsit, G.R. Dye, second cornets; N.H. Chestnut, third cornets; M.W. Bruns, H.W. Rinker, Andy Hall, E.E. Stricker, V.L. Phelps, R.S. Fisher, French-horns; S.W. Parker, L.H. Braun, H.M. Bailey, A.W. Sloan, W.E. Merki, trombones; H.G. Stiefenholfer, G.G. Dyer, J.W. Culbertson, baritones; W.B. Peterson, A.H. Lindsay, M.W. Laws, M.S. Sabin, basses; R.H. Hardy, C.W, Hollsten, C.E. Paulson, D.D. Richmond, E.B. Henning, W.L. Green, drums; F.S. Howard, J.R. McCullough, propertymen; R.G. Browne, L.L. Winn, librarians; R.B. Law, attendance clerk.

Second Regiment Band Roster, 1921-1922

C.E. Corbett, P.L. Smoot, C.L. Lee, J.M. Davidson, A.L. Coons, C.B. Danielson, E.G. Spencer, H.K. Hill, J.D. Steely, C.W. Mulford, H.W. Snodgrass, clarinets; A.W. Felt, C.M. Greenlee, soprano saxophones; J.R. McGregor, H.G. Weick, Andrew Figel, M.T. Fleming, H.A. Pawlik, alto saxophones; G. Winterhalter, E.G. Koehler, J.D. Cannon, W.E. Johnson, R.D. Cox, C.A. Harlan tenor saxophones; W.A. Nichols, E.A. Lederer, L.A. Fleming, W.L. Nobiling, R.E. Dale, D.D. Jamison, C-Melody saxophone; E.O. Rother, baritone saxophone; P.H. Boorn, bass saxophone; J.M. Lukacs, bassoon; H.A. Bernreuter, I.L. ReVeal, E.J. Goodheart, O.H. Brown, C.D. Bennett, H.H. Ziegler, W.W. Wallace, V.R. Seed, J.K. Carson, solo cornets; H.M. Gray, E.M. Schwemm, J.G. Potts, P.W. Greeley, F.L. Osborn, J.C. Whittaker, E.B. Long, first cornets; O.B. Wakefield, H.G. Bayley, C.M. Cole., F.R. Shull, J.C. Kirk, T.G. Hull, second cornets; E.L. Dowell, W.H. Clover, V.L. Phelps, E.E. Strickler, J.D. Ritchie, J.H. Dungan, first alto; G.E. Shipman, L.T. Johnson, second alto; H.L. Hildenbrand, third alto; H.C. Wilson, F.W. Madison, T.R. Kirk, baritone; H.W. Roat, L.L. Winn, E.L DeLoach, K.E. Wright, E-flat basses; W.E. Merry, H.E. Wolfe, E.G. Becker, W.W. Simmons, E.B. Hunt, B.N. Myrick, C.T. Heusinkveld, R.H. McAllister, R.B. Applegate, J.B. Thelen, K.R. Dixon, M.H. Parres, trombones; D.A.

Carlsen, B.E. Nay, J.A. Drielsma, Thomas Greenwill, H. Heineman, R.B. Law, E.V. Yingst, V.M. Griffin, J.C. Goodall, H.E. Moyer, M.M. Friedman, A.E. Russell, Drums; M.I. Hamm, K.A. Rafferty, propertymen; P.W. Greeley, attendance clerk.

The 1923 Anniversary Concert

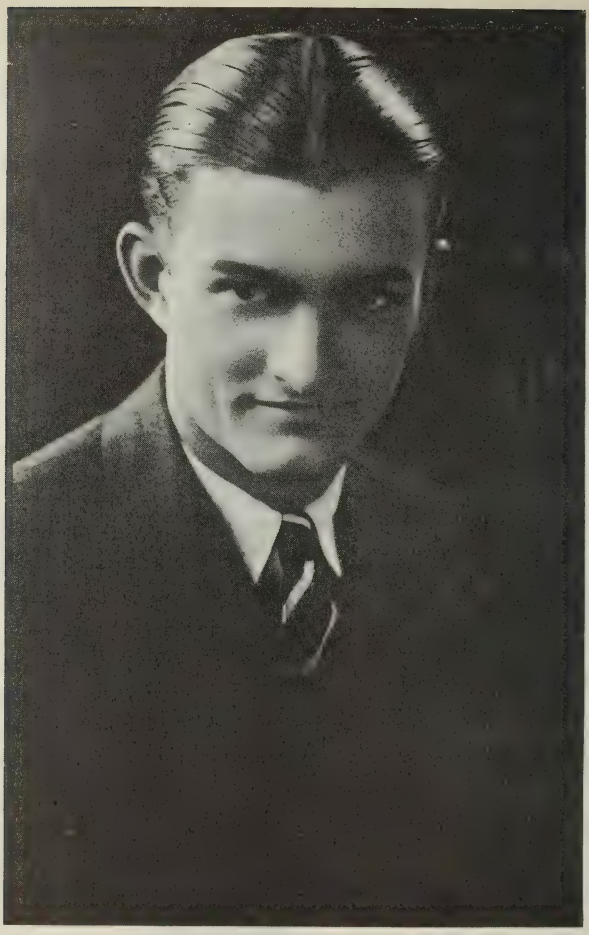
The 1923 Home Concert was held Friday evening, March 2. Wagner was used for the first number, his Overture to "Rienzi" being followed by Two Movements from the Symphonic Suite, "Scheherazade" by Rimsky-Korsakow, consisting of "The Young Prince and Princess" as first selection, and "Festivites at Bagdad. The Sea. Conclusion" as the second number. Victor Herbert's compositions were used twice on this program. From Herbert, Ralph Thompson, Veran Florent and C.W. Ferguson selected "The Three Solitaires" as a trio for Cornets. Herbert's "Panamericana", composed for the appointment of the Pittsburgh Symphony Orchestra at the Pan-American Exposition, Buffalo, 1901, was also played.

Other selections were Symphonic Poem, "Dance Macabre" by Saint-Seans; "Valse du Ballet de Patrie" by Paladilhe; March, "The Gallant Seventh", another new march in the array of soul-stirring compositions Sousa was then giving to the world of music; Overture, "Carnaval" by Glazounow; Prelude to "The Garden of Allah" Suite, by Ronald; "Le Boutique Fantasque" by Rossini-Respighi, and the closing selection, "The Baltimore Centennial" by Herbert, which preceded, of course, "The Star Spangled Banner". Herbert's "The Baltimore Centennial" had been used in the second evening concert in 1921, when it opened, rather than closed, the program.

Band Officers, 1922-1923

Officers of "The Military Bands Department" were Albert Austin Harding, Director; Glenn Cliffe Bainum, Assistant Director; Raymond F. Dvorak, Assistant; Ralph Thompson, Band President; M.F. Heslip, Vice-President; H.D. Freeman, Secretary; Rhene B. Law, Business Manager; P.W. Greeley, Quartermaster; W.M. Liscom, Head Drum Major; M.F. Denton and R.H. Klute, Assistants to the Business Manager; and Cyrus E. Palmer, L.L. Steimley, L.M.T. Stilwell and C.S. Icenogle, Members of the Advisory Committee.

WILLIAM M. LISCOM
Head Drum Major, 1922-1924



RHENE B. LAW

Roster--Concert Band--Season 1922-1923

(*) Designates the men who wear the Varsity Band Emblem.

Solo Clarinets
A.J.B. Showalter*
R.J. Fowler*
R.L. Dippell*
F.M. Lescher*
Milton Dreyfus*

E-Flat Flute
L.B. Helbling

Oboes
R.K. Cummings*
C.Z. Rosecrans*

English Horn
R.K. Cummings*

French Horns
D.A, Watson
D.A. Green*
E.S. Mador*
H.T. Schott*
R.S. Fisher*
J.J. Mountz*
M.W. Bruns

First Clarinets
G.B. Brannon
A.A. Davis*
J.L. Burgess
P.C. Merryweather
A.L. Hafenrichter
C.A. Webber*

Second Clarinets
M.C. Lauer*
Nathan Friedlander
A.A. Brensky*
F.E. Haskins*

Third Clarinets
Chas. Hagener*
R.E. Hopkins
H.H. Hill
E.L. Goble

E-Flat Clarinets
W.N. McMullen*
W.M. Liscom*
R.W. Michael*

Alto Clarinet
Max T. Krone*

Bass Clarinet
R.K. Eden*

Alto Saxophones
G.J. Roberts*
H.D. Freeman*
H.H. Kaiser*

Tenor Antoniophone
P.W. Greeley*

Baritone Saxophone
V.W. Ritter

Piccolos and Flutes
P.C. Barkley
M.F. Heslip*
W.R. Brode*
C.E. Ireland
L.W. DeClerc

Bassoons
M.B. Weary*
R.V. Dvorak*
R.I. Shawl*
M.W. Andrews

Tenor Sarrusphone
H.T. Sower*

'Cello
B.S. Taylor*

E-Flat Basses
L.L. Steimley*
Paul C. Beam*

BB-Flat Basses*
C.E. Palmer*
A.G. Higgs*
B.L. Kirk*

Marimbaphone
M.A. Blumenthal*
H.M. Dill

Xylophone
R.L. Castle*

Solo Cornets
R.L. Thompson*
Vean Florent
H.E. Decker*
C.W. Ferguson*

First Cornets
H.E. Lazier*
J.P. Wham

Trumpets
C.O. Hulick*
J.P. Foster*
R.B. Magor
W.W. Yates
F.H. Strout*

Flugelhorns
R.H. Talbot*
W.C. Brame*

Tenor Trombone
W.C. Ray*
L.M.T. Stilwell*
C.A. Johnson*
L.H. Braun*

Bass Trombone
M.R. Johnson
S.W. Parker

Tenor Saxophones
C.S. Icenogle*
H.T. Frenseen

Euphoniums
J.B. Tharp
DaVon Smith*
P.T. Young*

Baritone
A.R. Eastman*
Cecil Ewing

Snare Drums
A.H. Hanson*
N.C. Conklin
J.E. Pehlman
H.J. Kirchner
H.E. Kent*

Bass Drum
B.P. Burt

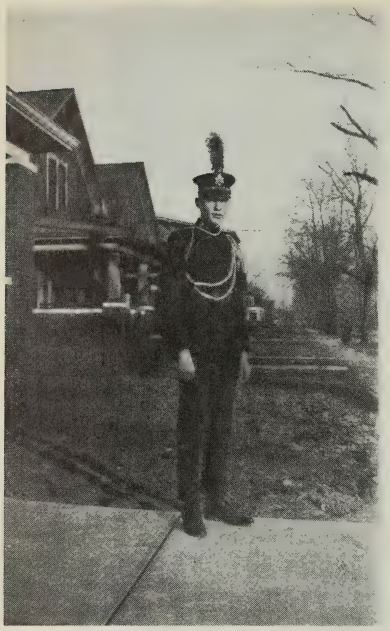
Tympani
G.C. Bainum*

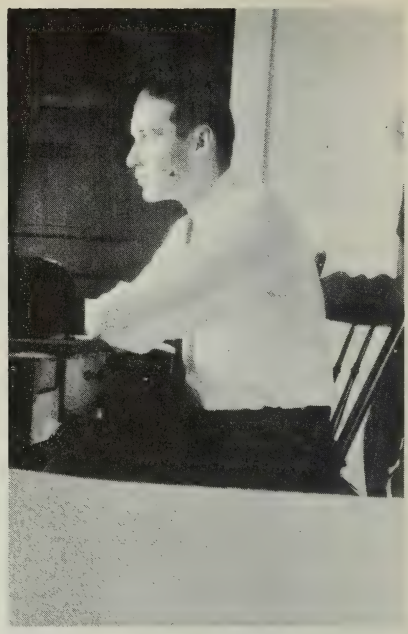
Propertymaster
R.H. Klute*

Propertymen
M.I. Hamm
J.R. Goff

Librarians
C.O. Hulick*
F.H. Strout*

Attendance Clerk
M.F. Denton*





R. L. THOMPSON

Class of 1923, Outstanding Cornetist

Roster—First Regiment Band Season, 1922-1923

D.R. Johnson, first clarinet; W.M. Towle, R.E. Cunningham, second clarinets; J.M. Davidson, C.B. Danielson, third clarinets; Charles Farina, A.K. Hillemeier, E-flat clarinets; C.S. Zalewski, A.L. Russell, piccolos and flutes; Andrew Figel, soprano saxophone; O.E. Fawcett, D.F. Ball, G.A. Gray, W.L. Fox, L.B. St. John, alto saxophones; W.E. Borough, L.V. Rosenthal, R.J. Robinson, C-melody saxophones; E.S. Hanson, K.C. Lichty, C.O. Jackson, tenor saxophones; K.D. Jordan, baritone saxophone; D.W. Patterson, bass saxophone; W.R. Vandermark, S.E. Hultoren, R.E. Elliott, E.D. Emery, L.W. Brock, solo cornets; H.A. Bernreuter, G.D. Adsit, P.W. Greeley, C.D. Bennett, first cornets; W.A. Rutzen, J.R. Carson, second cornets; J.W. Ballard, W.O. Rice, third cornets; M.W. Bruns, F.S. Wilson, first horns; H.W. Rinker, second horn; R.S. Madison, third horn; R.G. Becker, W.E. Murki, M.C. Mallette, J.D. Cooper, R.B. Applegate, J.L. Bennett, W.W. Simmons, trombones; H.C. Wilson, G.G. Dyer, G.O. Burster, euphoniums; J.E. Jones, H.E. Griesemer, W.A. Dreyer, baritones; W.R. Smart, E.M. Stoke, W.B. Peterson, M.S. Sabin, E-flat basses; E.H. Swartz, J.E. McCracken, double B-flat bases; B.B. Smith, M.L. Bolen, C.E. Paulson, J.R. Schmidgal, L.C. Rodenbush, snare drums; D.D. Richmond, bass drum; Kenneth Jacobsen, cymbals; D.G. Montrov, F.W. Woeltoe, propertymen; D.A. Carlsen, attendance clerk.

Second Regiment Band, Season 1922-1923

J.M. Davidson, G.B. Danielson, J.M. Mitchem, J.D. Steely, first clarinets; D.C. Ginnings, A.L. Coons, H.W. Snodgrass, O.J. Michael, second clarinets; W.E. Murphy, H.L. Monro, W.S. Twinning, W.C. McNaughton, R. Hainsfurther, third clarinets; D.F. Lafuse, D.W. Pease, piccolos and flutes; R.J. Pike, K.J. Heilbron, A.W. Felt, soprano saxophones; H.G. Weick, H.C. Twinting, G.Raney, S.C. Coventry, alto saxophones; H.B. Lowe, C.G. Sanford, E.R. Troche, E.A. Lederer, M.T. Fleming, C-melody saxophones; W.E. Johnson, R.E. Dale, R.D. Cox, F.F. Elliott, D.H. Bushell, O.V. Bundy, P.H. Boorn, tenor saxophones; E.J. Cole, L.R. St.John, baritone saxophones; H.F. Daniels, bassoon; N.F. Garvey, V.R. Seed, J.G. Potts, O.H. Brown, C.S. Davidson, H.M. Gray, D.C. Bixler, solo cornets; F.I. Osborn, J.C. Whittaker, L.R. Paxton, W.H. Beatty, P.D. Arensman, M.D. Frantz, J.G. Grant, H.J. Coleman, H.J. Sloan, first cornets; H.H. Punke, H.G. Bayley, G.C. Marquess, F.R. Shull, W.A. Carr, L.S. Oyster, second cornets; R.S. Ranes, O.B. Wakefield, R.D. Filer, C.L. Waterbury, I.K. Laird, A.H. Cook, third cornets; G.E. Shipman, W.R. Goodheart, H.H. Monk, J.C. Kirk, first horns; H.L. Hildenbrand, W.H. Clover, second horns; B.R. Friedman, J.B. Jones, E.E. Long, third horns; B.N. Myrick, G.A. Potts, M.H. Parres, A.T. Foster, C.T. Heusinkveld, K.R. Dixon, R. Shoemaker, S.B. Hunt, R.H. McAllister, J.C. Hersman, A. Reichman, R.D. Hart, L.Z. Fishman, trombones; T.A. Fancher, G.T. Lewis, euphoniums; E.C. Hartman, F.W. Madison, T.R. L. Kirk, G.E. Mercer, C.G. Kerchner, P.L. Trovillion, baritones; K.E. Wright, E.J. Goodheart, G. Holt, H.W. Roat, E-flat basses; G.E. Mason, J.E. McCracken, double B-flat basses; A.E. Russell, J.C. Goodall, J.W. Reber, E.E. Lowry, N.I. Rice, A.J. Lind, D.A. Dearle, snare drums; M.M. Freidman, bass drum; J.F. McGeath, cymbals; M.H. Klute, R.E. Slater, N.B. Burt, propertymen; W.A. Nichols, attendance clerk.

Notes on 1922-1923 Personnel

Roger Hopkins became an accountant, later taught commerce, now deceased. W.M. Liscom, with a fine tenor voice, sang "Hail to the Orange" as a solo. J.P. Wham was later president of the University Dad's Day Association. A.R. Eastman received the Prix de Rome award in architecture. L.W. DeClerc is a florist in Green Bay, Wis. R.K. Eden served as an assistant superintendent of public education in Illinois. Paul T. Young is now professor of psychology, University of Illinois.

Attractive Souvenir Program

The "Take home" Program for the 1923 Concert was beautifully illustrated. There is a picture of the Band emblem and of Liscom as Drum Major; a view of the Band starting on tour, with a streamer on the outside of a passenger coach, proclaiming "University of Illinois Military Band"; a view of a delightful Twilight Campus Concert; a picture of the Band forming the letter "I" at a football

game between Illinois and Michigan at Ann Arbor; and the usual spread of the Band seated upon the stage of the University Auditorium.

Band to Present Concert "At Sight"

Contributed by Ralph L. Thompson '23, Elkhart, Ind.

Republished from "The Daily Illini"

Item--Not dated--Probably, Spring of 1923

"Impromptu from beginning to end, the program for the twilight concert at 6:45 this evening will be the first of its kind the Concert Band has ever attempted. Last week, as an experiment, Director Harding passed out three brand new marches. This time, all the numbers will be played at sight. The concert will be held in the Auditorium if the weather is bad. An attempt has been made to balance the program and to include some numbers of considerable difficulty. The Band will play the following selections:-

The American Bandsmen's March-Miller; Overture, Hans Heiling-Marschner; Waltz from "The Queen of Sheba"-Gounod; Grand March, "Hail America"-Drumm; Melodie-Friml; Selections from "Airs and Graces"--Monckton; March, "Flag Day"--Schramm; Group of Latest Popular Songs; "Illinois Loyalty"; and "The Star Spangled Banner."

The March 7, 1924 Anniversary Concert

Soloists were Veran Florent, playing the Cornet solo, "Stars in A Velvety Sky", by Herbert L. Clarke, and Hale Newcomer, Flutist, "Variation of Love" from the Ballet in the Opera, "Ascanio" by Saint-Seans, 1835-1921, a composer who lived to be 86 years of age, in sharp contrast to Franz Schubert, who was only 31 at death and Robert Schumann, who was 46.

The Concert was opened with Overture to "The Flying Dutchman", by Wagner, followed by Suite from The Miracle" by Humperdinck, consisting of Prelude (Organ Solo), Procession and Children's Dance, The March of the Army and Death Motif, and The Christmas Dance and Finale to Act I, with Professor Frederic B. Stiven, Director of the School of Music, at the Organ.

The American premier of "The Miracle" had its first performance in the Century Theater, New York. The play enjoyed excellent runs in New York and Chicago, when the theater itself was transformed into the effects of a cathedral interior, with the ushers dressed as nuns, the seats boxed like pews, and a dim, religious light obtained by flickering candles. Critics proclaimed it "America's greatest spectacle".

Also played was Suite, "The Garden of Allah", by Landon Ronald, consisting of three selections, Prelude, In the Garden of Antesin and Dance of the Ouled-Nail. Ronald was best known in 1924 as conductor of the Royal Albert Hall Orchestra in London, also as having served as Maestro al Piano at the Italian Opera, Covent Garden, under Sir Augustus Harris, and as principal of the Guildhall School of Music, London.

Other numbers were "Marche Heroique" by Saint-Seans; Overture-"The Merrymakers", a new composition by Eric Coates a then contemporary English composer; "Aubade" by Luigini, arranged for flutes and reed instruments; two numbers of Percy Grainger, Australian pianist and composer, which were "Over the Hills and Far Away","Children's March", and "Shepherd's Hey" "Golliwog's Cake-Walk" from "The Children's Corner" Suite, by Debussy, with the concert closing with Festival March, "The Crown of India" by Sir Edward Elgar, composer of "Pomp and Circumstance", and gaily ending with numerous "Illinois Songs".

Attractive Printed Programs

Once more, the Souvenir Program was beautifully illustrated, with repeat pictures of Harding and Bainum, the latter being designated as Assistant Director and Business Manager. Raymond Dvorak and Veran Florent were Assistants. A panel of individual pictures included William Liscom, President and Drum Major; Paul Beam, Vice-President; A.A. Davis, Secretary; M.F. Denton, Student Manager; R.H. Klute, Quartermaster; and Cyrus E. Palmer, L.M.T. Stilwell and Gilbert Roberts, member of the Advisory Committee.

The Peak in Nomenclature of Unusual Instruments

The 1924 Season seemed to have reached the climax in names for unusual instruments used in the Concert Band, for we note the Basset-horn, Saxonet, B-flat Bass Sarrusophone, E-flat Bass Sarrusphone, CC Contra-Base Sarrusophone, Terz Flute, A-flat Flute, Musette, Valve Trombone, Tenor Antiophone, Bass Antiophone, Bellstedtromba, Bass Cornophone and Ophicleide.

Also--there was a view in the Souvenir Program which had been taken in the Stadium, the first time a Stadium picture had been used in a Band Program.

THE CONCERT BAND

Roster--Season 1923-1924

Solo Clarinet
R.L. Dippell*
F.M. Lescher*
A.L. Hafenrichter*
P.C. Merryweather*
Milton Dreyfus*

First Clarinet
A.A. Davis*
Nathan Friedlander*
R.E. Hopkins*
C.A. Webber*

Second Clarinet
Charles Hegener*
H.H. Hill*
H.D. Darling

Third Clarinet
R.B. Cundiff
F.R. Blaisdell
W.F. Schmalz

E-flat Clarinet
W.M. Liscom*
R.W. Michael*

A-flat Clarinet
D.P. Sullivan

Basset-Horn
G.A. Craig

Bass Clarinet
R.K. Eden*
W.H. Schoning

Soprano Saxophone
Andrew Figel
K.J. Heilborn

Alto Saxophone
G.J. Roberts*
L.W. DeClerc

Octavin
W.H. Lichty

Saxonet
E.P. Stark

Soprano Sarrusophone
K.J. Helborn

Alto Sarrusophone
L.V. Rosenthal

Tenor Sarrusophone
W.L. Fox

Baritone Sarrusophone
K.C. Lichty

B-flat Bass Sarrussophone
R.D. Cox

E-flat Bass Sarrusophone
L.S. Mathews

CC Contra-Bass Sarrusophone
C.E. Bliss

Piccolo and Flute
Hale Newcomer*
P.C. Barkley*
C.E. Ireland*
L.F. Rahm
W.R. Brode*

Alto Flute
L.W. DeClerc

B-flat Trumpet
C.J. Henning
J.P. Foster*
C.O. Hulick*
W.R. Vandermark

English Horn
C.Z. Rosecrans*

Bassoon
R.F. Dvorak*
R.I . Shawl*
M.F. Hackleman

'Cello
J.M. Wayer*
L.A. Adams

String Bass
G.M. Ogletree

E-flat Bass
L.L. Steimley*
P.C. Beam*
E.M. Stokke

BB-flat Bass
C.E. Palmer
B.L. Kirk

EE-flat Bass
L.L. Steimley*

Marimba
N.C. Conklin*
R.L. Castle*
D.D. Richmond*

Terz Flute
M.P. Roberts

A-Flat Flute
H.C. Teetor

Bass Trumpet
E.A. Kubicek

Bass Cornphone
W.C. Allen

Ophicleide
DaVon Smith*

Attendance Clerk*
M.F. Denton*

Tenor Saxophone
W.L. Fox

Baritone Saxophone
V.W. Ritter

Bass Saxophone
C.O. Jackson

Taragato
R.E. Marshall

Tympani
G.C. Bainum*
L.A. Meier

Harp
Mary D. Phillips

Piano
R.F. Dvorak*

Solo Cornet
Veran Florent*
H.E. Decker*
C.W. Ferguson*
H.K. Pritchard

First Cornet
J.P. Wham*
R.B. Magor*
F.H. Strout*

E-Flat Cornet
H.G. Moore

Alto Trumpet
J.A. Foster*

Musette
T.C. Schott

French Horn
Deneen Watson*
H.F. Schott*
H.H. Monk
C.A. Berdahl
E.W. Glenn
Marshall Meyer

B-Flat Horn
W.E.Wade

Soprano Trombone
H.K. Pritchard
J.P. Wham*

Alto Trombone
B.R. Friedman

BB-Flat Bass Trombone
R.B. Applegate

Valve Trombone
H.M. Borden

Baritone
J.B. Tharp*
J.E. Jones
H.A. Pratt

Tenor Antoniphone
W.F. Webb

Bass Antoniphone
H.C. Wilson

Recorder
O.A. Kuhle*

Propertymaster
K.R. Dixon

Propertymen
J.R. Goff
D.G. Montroy

Snare Drum
A.H. Hanson*
H.J. Kirchner*
J.E. Pehlman*
H.E. Kent*

Bass Drum
B.P. Burt*

Tenor Trombone
L.M.T. Stilwell*
C.A. Johnson*
H.M. Bailey*
P.B. Van Dyke

Bass Trombone
J.L. Bennett

G-Bass Trombone
C.A. Johnson*

Flugelhorn
R.H. Talbot
W.B.W.C. Brame*

Bellstedtromba
G.O. Burster

*Denotes wearing the varsity band emblem.

First Regiment Band, Season, 1923-1924

C.S. Zalweski, H.C. Teetor, M.P. Roberts, piccolos and flutes; R.B. Cundiff, W.F. Schmalz, D.R. Johnson, L.V. Rosenthal, first clarinets; J.M. Davidson, R.E. Cunningham, Morman Boggs, second clarinets; C.B. Danielson, F.R. Blaisdell, A.E. Waterman, E.P. Stark, W.H. Lichty, J.D. Steely, D.C. Gennings, G.B. Supple, G.A. Craig, third clarinets; W.H.Schoening, bass clarinet; Andrew Figel, K.J. Heilborn, R.E. Marshall, soprano saxophone; D.P. Sullivan, G.V. Keller, L.B. St. John, W.L. Fox, R.B. Goble, R.C. Hageman, R.E. Williamson, alto saxophones; R.D. Cox, L.S. Matthews, E.S. Hanson, K.C. Lichty, L.R. Cook, tenor saxophones; C.E. Bliss, bari-

tone saxophone; C.O. Jackson, bass saxophone; G.M. Ogletree, string, bass; W.R. Vandermark, H.G. Moore, J.A. Foster, R.E. Elliott, H.M. Borden, E.D. Emery, W.E. Wade, Solo cornets; H.A. Bernrector, C.D. Bennett, W.F. Webb, G.D. Adsit, R.B. Pease, C.O. Carlson, A.C. Petrik, E.A. Kubicek, R.A. Lightbody, first cornets; W.A. Rutzen, J.K. Carson second cornets; H.P. McConnell, W.O. Rice, third cornets; H.H. Monk, E.W. Glenn, first horns; H.W. Rinker, B.R. Friedman, second horns; G.E. Shipman, Marshall Meyer, F.F. Branan, J.B. Jones, third horns; P.B. VanDyke, R.B. Applegate, W.W. Simmons, first trombones; C.M. Brooks, D.H. Fencken, J.E. Creager, C.M. Peebles, V.A. Wiese, second trombones; J.L. Bennett, L.B. Sperry, K.R. Dixon, third trombones; J.E. Jones, H.C. Wilson, euphoniums; G.O. Burster, W.A. Dreyer, F.W. Madison, H.A. Peats, T.R.L. Kirk, W.E. Cox, J.M. Cline, baritones; E.M. Stokke, W.C. Allen, W.B. Peterson, K.E. Wright, E-flat basses; E.G. Goodheart, Marshall Holt, E.L. Howell, double B-flat basses; B.E. Bauter, marimba; B.B. Smith, J.R. Schmidgall, W.S. Wherry, M.L. Bolen, snare drums; D.D. Richmond, M.M. Friedman, bass drums; Kenneth Jacobson, cymbals; O.C. Belton, M.H. Klute, propertymen.

Second Regiment Band, Season, 1923-1924

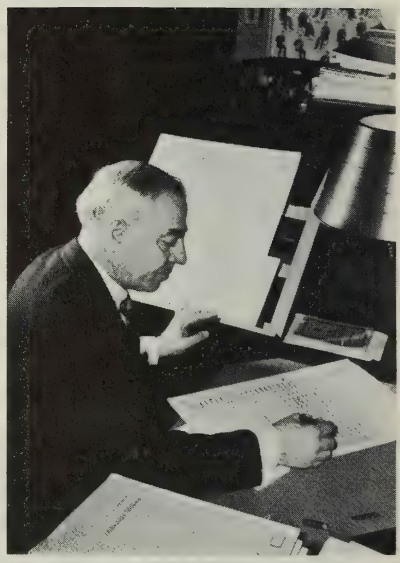
W.H. Toates, M.L. Gillfillan, piccolos and flutes; D.C. Ginnings, J.D. Steely, J.M. Mitchem, G.A. Craig, G.B. Supple, W.S. Twining, W.H. Lichty, G.E. Benson, F.F. Duncan, first clarinets; H.M. Buck, Homer LeTissier, O.J. Michael, W.E. Murphy, B.W. Armstrong, R.E. Grenley, D.J. Moyer, L.A. Richardson, second clarinets; W.C. McNaughton, R.W. Morgan, G.C. McGinnis, A.A. Miller, B.H. Gouwens, J.N. Hale, E.J. Lashmet, L.L. Lantz, L.J. Overtoom, B. Shelton, W.O. Havel, T.D. Temple, third cornets; R.E. Marshall, T.H. Watt, R.E. Clevenstine, soprano saxophones; A. Anderson, W.H. Schoning, R.E. Williamson, L. Brandon, R.S. Cannon, M.M. Sinclair, G.Raney, D.L. Wall, M.V. Fitzgerald, K.M. Schnepp, H.P. Herrick, W.M. Flowers, B.W. Kuehnel, alto saxophone; W.F. Madden, R.J. Pike, F.B. Nicodemus, L.C. Massey, G.G. Webber, D.R. Erickson, J.A. Block, K.L. Stuart, J.H. Wright, R.A. Davis, C-melody saxophone; H.B. Love, F.A. Matteson, D.V. Downing, F.F. Elliott, R,W. Dyslin, O.V. Bundy, D.H. Bushnell, L.C. Swift, tenor saxophone; H.C. Carlock, N.S. Ruyel, baritone saxophone; N.F. Garvey, O.H. Brown, J.O. Potts, H.H. Ziegler, E.B. Robinson, R.H. Walter, J.M. Richards, L.S. Levor, solo cornets; L.A. Lowenstein, H.J. Sloan, L.R. Paxton, P.D. Arensman, M.D. Frantz, M.H. Gorham, F.D. Gould, H.J. Coleman, M.C. Vaughn, G.P. Thompson, R.L. Goodman, J.G. Pike, J.E. Goodwine, first cornets; H.H. Punke, W.A. Carr, R.K. Wilson, W.H. Jordan, J.D. Barr, C.W. Brady, L.S. Oyster, R.D. Eiler, A.I. Ramenopsky W.W. Roller, C.L. Waterbury, V.G. Politsch, second cornets; F.J. Gadient, J.H. Green, M.S. Scott, J.R. Copeland, L.K. Laird, G.E. Howell, W.C. Shand, third cornets; J.B. Jones, F.F. Branan, first horns; H.L. Hildenbrand, E.E. Long, second horns; J.G. Coss, C.G. Sanford, third horns; L.L. Reid, fourth horn; J.F.C. Reager, C.M. Peebles, V.A. Wiese, C.W. McIlhenny, O.A. Potts, H.K. Wilson, C.T. Heusinkveld, R.P. Henry, M. Whitmore, J.B. Thelen, A. Reichman, R.E. Holloway, H.P. Fidler, M.H. Parres, G.G. Grogan, R. Shoemaker, G.D. Conley, S.H. Bergstrom, trombones; J.C. Donnelly, H.P. Brandt, euphoniums; W.E. Cox, J.M. Cline, G.E. Mercer, C.G. Kerchner, F.L. Trovillion, W.H. May, L.H. Mann, P.H. Sharp, baritones; H.W. Roat, K.E. Wright, G.R. May, W.W. Diehl, R,K. Hubbard, T. Hartley, E-flat basses; G.E. Mason, R.B. Hill, double B-flat bas-

ses; G.E. Mason, R.B. Hill, double B-flat basses; J.W. Reber, N.L. Rice, C.W. Christian, E.A. Nichols, G.H. Bagwill, E.T. Granacher, C.S. Havens, H.D. Charter, Jack Cottle, snare drums; R.W. Andress, bass drum; J.P. Belsley, cymbals; H.P. Gregory, R.F. Hunt, W.F. Phipps, propertymen; H.P. Gregory, attendance clerk.

GLENN CLIFFE BAINUM in Civilian Attire.

HARDING THROUGH THE DECADES

Enroute to the National Music Camp, Interlochen, Michigan. At City Auditorium, Grand Rapids, Michigan.



The beloved Harding nearing retirement, rescoring music for the Illinois Bands.

Harding Directing Band, in Sunday Concert, at the Petrie Band Camp, Winona Lake, Indiana, July 24, 1938.

CHAPTER THIRTY

GLENN CLIFFE BAINUM

UNIVERSALLY KNOWN AS "RUSTY" BAINUM

Throughout the 43 years of Harding's direction of the Bands Department, University of Illinois, one name among his varying and valuable corps of Assistants stand uppermost in his mind--and this without the slightest disparagement of the many other talented Illinois Band alumni--and that name is---

Glenn Cliffe Bainum, Harding's first Assistant, now Director of Bands, Northwestern University.

GLENN CLIFFE BAINUM
Director of Bands, Northwestern University.

Harding's opinion is fully shared by band leaders who know band music and by "The Who's Who of the Profession". Bainum has been highly regarded by members of the American Bandmasters Association, the top flight men in the world of band activities in the United States.

Bainum was a youth with distinctive musical ability. He was keen, eager, active, ambitious. His was an engaging personality, with the most cooperative spirit of helpfulness towards his Director and his fellow-bandsmen which a young man could possibly possess. Small wonder that Bainum has risen to the heights as Director of Bands at an outstanding Big Ten institution--Northwestern University, and that he was elected to the presidency of the American Bandmasters Association, the highest honor that can come to an American bandmaster.

1906--Entered University of Illinois

Bainum came to the Illinois campus in 1906 from Olney, Ill., where his father, O.J. Bainum, was engaged in school administration. The father was afterwards superintendent of the Paxton, Ill., schools, which community, so near the Illinois campus, has been identified as Rusty Bainum's home town.

Bainum was a talented pianist, from which came his musical reading ability and basic musicianship. He was a genius in the percussion section of the Band. He seemed a born master of the drums. Early in his University days, Rusty, standing beneath a tree on the parade grounds, beat perfect time on a snare drum during military drill. This was not an important assignment, of course, yet it required a highly competent drummer.

Naturally, Bainum wished to enter the percussion section of the University Band and was abundantly qualified for the Bass-drum. But the big drum spot was ably filled by Albert Ames. However, there came a break for Rusty. Ames wished to transfer to other instruments in the percussion group. He later played piccolo and flute. His performance of playing with the Band the piccolo obbligato from Sousa's "The Stars and Stripes Forever", while walking a slack wire at the Interscholastic Circus, has been previously related and is one of the best of our campus stories.

Bainum--In the Bass Drum Section

With Ames moving away from the Bass Drum of his own free will, Rusty's big moment came. Bainum quickly efficiently, took his place behind the big drum, almost at once becoming the best bass drummer in Harding's long experience.

"Rusty had the knack", recalls Harding. "He was everthing I wanted in a bass drummer. Bandsmen have realized, over the years, that I have been a crank about the part of the Bass Drum in the band ensemble".

Bainum's University Band experience was not continuous. Entering the University in 1906, he graduated seven years later with a Bachelor of Arts degree, having been off-campus three years in the interim.

When Bainum left the campus in 1907, and did not return the next year, Harding was fortunate to secure a competent drummer in Frank Bachman, who came from Troy, N.Y., and who had had experience in good city bands in the East. Bachman served three years as bass drummer in the University Band. Harding also employed him in the city bands which he was conducting during those years. Bachman graduated from the courses in chemistry. He was succeeded as bass drummer by Henry Busse.

Busse was a Violinist and had never played Bass Drum. He tried out for the Bass Drum and was assigned to the position. Busse had played Violin in a Chicago orchestra of symphonic proportions. He went on, after leaving campus to become a member of the Minneapolis Symphony Orchestra. This orchestra played on the Star Course on the Illinois campus, with Busse a member of the Violin section. One of the orchestra numbers was "An Indian Dance" by Skilton, a Kansas composer. It included the playing of a tom-tom which was continuous throughout the number. This required an extra percussionist. The manager of the Orchestra learned that Busse had played Bass Drum in the Illinois Band. He was "drafted" from the Violin section to play the tom-tom part. And, of course, it had to be on the Illinois campus, where Busse had been a promient member of the University Band and Orchestra, that the tom-tom stick broke before the number ended. Busse held up the broken stick so that the Conductor could see he could not go on. The tom-tom had been placed by Busse's chair in the Violin section of the orchestra.

Busse also played in the Chicago Theater Orchestra at a time when large city theaters used full symphony orchestras of 50 or 60 pieces. Playing with Busse in this orchestra were Nelson Brabrook, Trumpet, and John Mountz, French-horn former Illini band members. Busse afterwards joined Balaban and Katz string of Publix theaters in the East, and was located in New Haven, Conn., where he led the orchestra and also trained other Publix orchestra leaders. Henry Busse, the Illinois student and band and orchestra player, is not to be confused with another Henry Busse, the Trumpeter and dance orchestra leader. Henry Busse, Illinois drummer, died Feb. 8, 1946.

Harding regarded the Bass Drum as "the peg on which a conductor hangs things". The bass-drummer must have the "feel"

of the conductor's wishes in the matter of "dynamics in shading and rhythm". However, Busse did not have the knack for the Drum technique which Rusty possessed in such high degree. Busse was an able musician but musicianship is not enough. Drum playing requires just that knack with which Bainum seems to have been born. When Bainum returned to Illinois in 1911, Harding assigned him to Snare Drum, for obviously, Busse could not be removed from his earned position at Bass Drum. Harding later used Bainum as Tympanist. In 1912, Bainum became the Bass Drummer of the Band, holding that place until his graduation in June, 1913.

Bainum--President of the Band

Naturally, Bainum advanced to the position of President of the Band. The Band members conspired, as the June 11, 1913 Commencement Day came out of the East, with the first crack of dawn, to bestow a present upon Director Harding. The Bandsmen, however, were not in the know that said June 11, 1913, was to be Harding's wedding day.

Bainum was appointed by his fellow Band members to select and purchase the gift. He at once went to John O. Smith, Champaign jeweler, and intimate friend of Harding, and admitted him to the followship of conspiracy.

Harding used Smith's store as a loafing hang-out while on down town errands. Smith recalled that Harding had admired a traveling-bag which had a drop-bottom, where the traveler's packet of papers could be carried while on business trips and from whence they could be easily and quickly retrieved. The upper part provided space for clean linen and other impedimenta of traveling.

The bag was duly purchased and presented--and was greatly appreciated by Harding. He carried it on his wedding trip, as he and Mrs. Harding were married that Commencement Day.

"I carried that bag for years. I used it continually, until it was, actually and truly, worn out. I had several new handles placed in service, as well as major repairs and refurnishings all over the bag. I lugged that bag for over 20 years. It was presented to me at the annual Band dinner in 1913, with the Band lads not realizing at the presentation how well it would fit into my soon-to-be honeymoon". Harding recalls.

Bainum--Taught English, Other Subjects

Leaving campus with his Bachelor of Arts degree, Bainum taught English, and other subjects in Ford County, Ill., high schools, among

them Melvin and Piper City. But this proficient musician was never far away from music and musical instruments. He was a skilled pianist. There was always a piano at hand and Rusty could play it to a queen's taste. He organized a high school chorus and drilled it. He led the Paxton band. Being near the campus, he came down and "sat-in" with the University Band at a number of its concerts, also accompanied the Band on one or more tours.

First Position of College Rank

Bainum, with his ear to the ground for musical advancement, heard there was a vacancy in the music department, which included all musical activities, at the then Southern Illinois Normal University, Carbondale, now known as Southern Illinois University. One Saturday, he burst into the Band office and told Harding, with a recommendation from Harding to President Shyrock that he, Bainum, could land the position, which would take him into state normal school teaching.

"The recommendation doubtless did the trick", said Bainum when he returned to campus Monday to report that he got the job, in charge of the musical activities of the school. Bainum remained at Southern Illinois for several years. He developed its music department into outstanding rank in that entire area of the state. He organized an orchestra which the "S.I." public claimed was "the best in the state".

Unfortunately for Bainum, he could not do as much as he wished with band, as he lacked both the instruments and the men. However, he managed to have Southern Illinois purchase a fine set of Tympani and Bainum enjoyed playing them. He returned to the campus occasionally and took at least one tour with the Illinois Band, playing Tympani.

The 1920's--The Nation, the University, Expand

Events in the educational world were moving apace. The University of Illinois, and all other institutions of learning, were growing amid the all-out prosperity and enthusiasm of the post-World War I period. The early 1920's, by and large, on the Illinois campus, were paving the way for the building of the massive Illinois Memorial Stadium, the upswing of organizations on campus, including the erection of many large fraternity and sorority houses as well as numerous apartments and multiple units, and, of course, the realization of the famous Red Grange period. What a decade--the 1920's! A period of tremendous growth and even of excitation--a gala span

of years, not alone for the University of Illinois, but for a myriad of other colleges and universities.

Furthermore, our continued prosperity was assured--seemingly insured. We were riding "on a high plateau of prosperity". Our national prosperity was so well established that "hard times" would never be known again. Poverty, we were informed, had been banished from our nation. Skyrocketing commodity and stock market prices were accepted not only with calm approval, but with enthusiastic support by the public. Advancing prices were the order of the day. Any man, foolish enough to have forecasted a depression in our national economy would have been disregarded as a mere fool--to express it in the mildest of language. Yet October, 1929 ushered in a collapse of prices and a long-continued depression without parallel in our American history.

The 1920's brought growth and development in every phase of Band's activity--its practice, the drilling of the Football Band, which Harding conducted personally at that time, with Harding coining the name of "The Football Band, and with increased demand for individual instruction upon various instruments to be taught by Harding not only in the Band itself, but also in the School of Music. More personnel was needed in the Department of Bands.

An Assistant

Glenn Cliffe Bainum was the first man whom Harding thought of as an Assistant--the first "official" Assistant in the history of the Band. But there were problems in the way. Bainum was receiving more salary at Southern Illinois than Harding could offer at the University of Illinois for a part-time position.

However, this was not the entire story. Bainum had received the degree of Bachelor of Arts at Illinois but he held no higher degree nor music degree. The educational world was expanding, precisely like the financial and commercial activities in the 1920's. Higher degrees were becoming more and more required, finally reaching the "must" stage even in high schools. Professional degrees were likewise becoming necessary.

Harding made Bainum a proposition that Bainum return to Illinois, serve as part-time Assistant, and qualify for the degree of Bachelor of Music. Bainum had decided to make music his lifework, and a professional degree in this field was not only desirable, but might, and would, in all probability, become required in a few more years, if Bainum wished to qualify for higher University

positions. Harding, in fact, urged Bainum to secure the Bachelor of Music degree while he was still a young man, and thereby advance himself professionally.

Bainum, too, recognized the necessity for advanced study and a degree with a professional tinge. He fairly jumped at the chance, returned to the Illinois campus, did outstanding work as Harding's assistant, and qualified for the degree of Bachelor of Music.

Bainum's Ability Recognized

Harding gave Bainum every possible recognition, for he recognized his talents. In 1913, he featured Bainum as Xylophone soloist at the March Anniversary Concert on campus. This was a few weeks before he took his Bachelor of Arts degree. He made a hit with Fantasia from "William Tell" by Rossini.

On the 13th annual band Tour, which included Paxton, Bainum's home town, Harding designated him to lead the Band in an extra number on the program.

There was never any lack of full musical participation on the part of Rusty Bainum. Harding assigned him to conduct the First Regimental band. Ray Dvorak, then teaching band in Urbana high school, came over twice a week to conduct "Second Reg" band rehearsals. There were two afternoons a week when three conductors were needed at the same hour for the three bands. Newcomb and Brabrook previously had done this as students. Now Bainum and Dvorak were moving in.

Bainum played Tympani, while serving as Assistant to Harding both in the Concert Band and in the University Orchestra, also taking his hand at the Snare Drum and Bells.

To Grand Rapids

After two years service as Harding's assistant and having secured the degree of Bachelor of Music, an opening arose at Grand Rapids, Mich. Harding received a letter from John Beattie, who had been serving as supervisor of music in the Grand Rapids schools that he, Beattie, had been appointed state supervisor of music in the Michigan schools. Bainum's name, Beattie wrote, was under consideration for his successor. He asked Harding for a statement of Bainum's qualifications.

(To make this story more interesting at this point, Mr. Beattie is now Dean of the School of Music, at Northwestern University, with Bainum Director of the Bands Department--but more of this anon. We must return to the Grand Rapids period).

Harding was reluctant to lose so valuable an assistant, but realized that the Grand Rapids position was an unusual opportunity, and recommended Bainum, who at once secured the position. However, Grand Rapids, a large city and offering many advantages musically, did not provide Bainum with just the layout he desired. The Grand Rapids position was, fundamentally, a desk job, a matter of pushing buttons, directing folks what to do. There was little or no opportunity for Bainum to work with band or orchestra. Yet Bainum did many nice things in that city, including conducting of the Schubert Club, an outstanding choral group in Grand Rapids, Yet Bainum was restive in Grand Rapids, as he did not have an either a band or an orchestra of his own to conduct.

New Worlds For Bainum to Conquer

The next fall, Harding, as national treasurer of Pi Kappa Lambda---the Phi Beta Kappa of the world of music--attended a meeting of the fraternity officers in Chicago.

Carl Beecher, then Dean of the School of Music at Northwestern University, was national president of Pi Kappa Lambda. At the meeting, Beecher confided to Harding that he was not satisfied with the band at Northwestern. There was an outstanding school of music at Northwestern, one of the best in the country, but the band had lagged behind. Beecher also declared that Northwestern should have a band which would emulate the Illinois Band. He wanted a Purple Band which would become one of the best in the Big Ten.

He also asked Harding to spend a few days on the Evanston campus and make some suggestions. Harding promised to do this during the Christmas vacation. In the meantime, the Northwestern band director sensed that something was in the offing and resigned. Now-at this split moment--Old Man Opportunity was not only knocking--but even pounding--at the front door of Rusty Bainum. Advised of the opening, Harding recommended Bainum immediately. Bainum leaped across the lake to Evanston to look over the situation. He and Mrs. Bainum spun their Ford into play and drove to Champaign, in a snowstorm, to confer with Harding. Over a midnight lunch, Harding and Bainum talked it over until the wee small hours. Then the Bainums braved the storm for the return trip.

To properly shorten our story at this point, Glenn Cliffe Bainum was appointed Director of Bands and Professor of Music at Northwestern University.

An able Band Director and his golden opportunity had met! Bainum was now co-equal in Big Ten band leadership with his Music

Master on the Illinois campus. There was hard work and real work, and plenty of it, for Bainum at Northwestern, but there were ample rewards for this real leader on the Purple campus. Bainum insisted that he go to Northwestern with the full rank of Professor of Music, co-equally, once more, with Harding at Illinois, also should receive an appropriate salary. Things really broke for Rusty Bainum!

Developed Northwestern Bands

It would require a full history of the Northwestern bands for the past quarter of a century to relate the many achivements of Bainum on the Evanston campus. Suffice the story--Bainum at once set to work on the Marching Band, which had not compared favorably with other Big Ten bands.

At that time football fields had just been marked at each five yards distance, an advantage which Harding did not have in his early career, working with his marching band in formations at Illinois. Bainum, capitalizing upon this, then, innovation, was the first Band Director in the Big Ten, possibly in the United States, to use mimeographed charts for his marching band and its formations based upon the newly drawn five yard lines across the gridiron.

Here is a "FIRST" for Bainum and the Northwestern Bands. There may be others, of course, but we cannot detail all of them here. Illinois with its vast number and assortments of "FIRSTS", is willing to concede at least one "FIRST" to Rusty and his Purple Band.

Bainum has also developed an excellent Concert Band at Northwestern, which stands in the first rank of Concert Bands among American university bands. Bainum, personally, has developed into one of the finest Band Conductors in the United States. He possesses a fine conducting technique, which is a definite carry-over from his excellent percussion expertness. Best of all, with sterling qualities of manhood and personal character, Bainum has become a real leader of young men and young women in his numerous musical activities at Northwestern. This young man from Paxton, this talented musician who began his band career at the University of Illinois, has gone far in his life-work. He is recognized among band leaders in America as one of the princes of the American band forum.

Bainum and His Band to the Rose Bowl

One of the many notable trips, perhaps the most renowned of all, for Bainum and the Northwestern Band, took them to the Rose Bowl, Pasadena, Calif., for the New Year's Day game January 1, 1949, in

which Northwestern represented the Big Nine in the third of the first series of five contests with Pacific Coast teams. This game was of the utmost importance, for Lynn ("Pappy") Waldorf, former coach at Northwestern, was the mentor at the University of California, Berkeley, scheduled to oppose Northwestern. The upshot of the hilarious afternoon was that the Purple team soundly defeated Waldorf's proteges. This first series of successful wins for the Big Nine (now, again, Big Ten, with the admission of Michigan State) reached five when Ohio State defeated California in the New Year's game in 1950, and Michigan again in 1951. This made three defeats in a row for Waldorf, the first defeat by his former Northwestern University being especially bitter.

(As we go to press on this volume, the foot-ball squad of the University of Illinois and its famous Football Marching and Singing Band, have been assigned the New Year's Day, 1952, game in the famous Rose Bowl, with Stanford University, as the opponent. This was the "FIRST" time that an Illinois Band ever made a trip to the Pacific Coast. Notable as this trip was, it is not a part of the Harding story, definitely, from 1905 until 1948. Mark Hindsley was Director of the 1952 Bands at Illinois, with Everett Kisinger, Director of the Marching and Singing Band. Harding was tremendously interested, of course, and followed every possible detail of the trip, both the football game and the excellent work of the Band. Harding was a guest of the Band on the famous Band Special Train to the Rose Bowl.)

Returning to Evanston from Pasadena, Bainum and his Band became snow-bound at Cheyenne, Wyo., for several days. Chicago newspapers gave wide play to this delay, outlining the many ways in which the Purple Football Squad, the Band, and numerous rooters played and studied on this enforced sojourn. Bainum required his Band members to devote so many hours each day to their scholastic work.

Incidentally, this snow hazard prevented Bainum from attending the annual Band Clinic in 1949 at the University of Illinois. Harold Bachman, warm personal friend of Harding, was also prevented from coming because he learned, at the last minute, that his Band was to play, within days, for the Governor's inauguration. Harding, then retired and on winter vacation, made a special trip to the Illinois campus--presto, there was no Bainum, there was no Bachman.

Bainum's War Services

A lieutenant in World War I, Bainum offered his services in World War II. He attained the rank of major, and rendered outstanding service first in Iceland, then in Great Britian, and later on the Continent, including France, Germany, Belgium, Holland and Switzerland. It was said he would have reached the rank of Lieutenant-Colonel, if he had not accepted an unexpected opportunity to return to the United States and his family.

In the Special Services Division, Bainum was first sent to Iceland, where he had charge of all musical activities. From Iceland, Bainum sent Harding a Christmas greeting card of such cleverness that Harding preserves it to this day. Perhaps influenced by the long days or the long nights, or vice versa, in Iceland, Bainum drifted into poetry on the card. He also enclosed some specimens of Icelandic money—of small denominations, however. "He should have sent some bigger money", quipped Harding.

From Iceland, Bainum was ordered to England, where he remained until after D-Day. He continued to serve, however, and was placed in charge of all the bands in the European Theater of Operations. Bainum organized from the bands under his supervision, a special band of over 100 pieces which toured various areas in Europe, with conscipious succees. He had just been designated to organize a special band for General Eisenhower when he received an unexpected "priority" on a plane back to the States.

All-Stars Football Games Activities

Bainum was the originator of the special bands organized each year to furnish entertainment between the halves of the All-Stars football games played in Soldiers Field, Chicago. These bands became an outstanding feature of the All-Star contests—of these publicized athletic events.

Arch Ward, sports editor of the Chicago Tribune, who originated the All-Star games, selected Bainum, then Director of Bands at Northwestern, as the one man to assemble and drill a special band for this event. The games have all been played at night, which provided an opportunity for spectacular lighting effects, and Bainum exploited that opportunity to put on brilliant band formations that received nation-wide attention.

Combining a good musical program with very clever formations and lighting effects, Bainum produced displays that have been considered "tops" in the band profession. Their fame spread so that

Bainum was called to put on similiar "shows" in Philedelphia and other cities.

During the World War II years, when Bainum was in military service, his place in connection with the band for the All-Stars was taken, very appropriately, by Ray Dvorak, Band Director at the University of Wisconsin, who also organized and conducted much fine pageantry.

After Bainum retired from military service, he was again placed in charge of the All-Stars Band and has continued this assignment with uniformly high quality.

The Grant Park Concerts

When the Band-shell was erected in Grant Park, in the very front yard of Chicago, and the series of concerts by professional bands was inaugurated, a number of bandmasters in the Chicago area were selected as conductors, among them being Bainum.

Some of the bandmasters who had a comparetively small nucleus of players, augmented their groups with other players to bring the the personnel up to the 75 pieces allowed them in the budget for the concerts. Bainum, who did not have a professional band, built his group from the proverbial "scratch". With wise selection, he assembled a group that played some of the very best concerts of the series. The war years made such inroads into civilian band ranks that the band had to give way to orchestra and opera. It is regretable that after the war emergency passed that bands were not returned to their rightful and appropriate place in the Band-shell.

Bainum and the American Bandmaster Association

Glenn Cliffe Bainum has also become a prominent member of the American Bandmasters Association. He was the first college Bandmaster, after Harding, who was not only a charter member of the A.B.A. but also the only college bandmaster in the organizing group to become a member. The A.B.A. was primarily a professional bandmasters organization for several years.

The American Bandmaster Association is an honorary organization. It is selective in its membership; hence, there has never been any intention of making it a large group.

Harding recommended Bainum for A.B.A. membership. He was accepted and voted in, about two years after the original membership. He became, indeed, the second college bandmaster admitted to A.B.A. membership.

Harding had been serving as treasurer for four years. Chicago convention in 1933, Harding's name was again presented by the nominating committee for re-election as treasurer, but he felt there should be some new blood among the officers of the association. Harding declined the nomination and in order "to let the convention know that he meant it," nominated Bainum, who was promptly elected.

The following year, it was decided to combine the positions of Secretary and Treasurer. Bainum was elected to this position, in which he has demonstrated unique ability. In fact, he is considered the spark-plug of the Association. "He is the chief program 'expeditor'," says Harding.

Due to the general war conditions, with its traveling restrictions and also the fact that a large percentage of A.B.A. members were either in actual service or were contributing to the war effort, the Association activities were at a virtual standstill during the war. All officers were continued in their posts during the war period. Bainum continues, in 1951, as Secretary-Treasurer of the A.B.A.

Likes Name Spelled Correctly

Bainum, like everyone else, likes to have his name spelled correctly. Harding recalls one old yarn that Bainum gave his name to the printer as "Glenn Cliffe Bainum". Imagine Bainum's consternation when he read on the program "Glen Cliff Barnum". The Concert Band presented a concert November 28, 1951, in Paxton, Ill., home town of Bainum. A newspaper reported that J.G. Bainum, Northwestern Bands, attended the concert.

On behalf of University officials concerned, I wish to thank you and the Band for the concert presented at the Dedication of the Illini Union Building, Saturday morning. Our guests enjoyed the concert very much---the Band never fails to please---and I want you to know that your cooperation is deeply appreciated.

Sincerely,
Arthur Cutts Willard

"Dear Mr. Harding:---

I have kept in close touch with the University since my graduation and have read about your activities until your retirement. With the thousands of others, I have watched you at the games many times. As many came to see you and your band, as to see the games.

I congratulate you on your good judgment of accepting retirement: growing older gracefully, and basking in the glory of your past wonderful achievements".

J.E. Etherton,
Carbondale, Illinois (National Bank)

J.E. ETHERTON

"J.E. Etherton was a valuable member of the Marching Band. He played the alto mellophone, an instrument which we used in both the Concert and the Marching Bands before we began to get players on the French-horns, which is the modern alto mellaphone. The French-horn is far superior to the mellaphone for the Concert Band, but we would still like to have some good players on the alto mellaphone, which is more effective in the Marching Band. The French-horn players did not want to switch to the mellaphone," said Harding.

Harding, at one time, made suggestions to C.G. Conn Ltd., Elkhart, Ind., manufacturers of band instruments, to manufacture a marching French-horn in which the bell pointed up and to the front like other brass instruments, while the old French-horns the bell goes down. The French-horn did not have the same effect as other brass instruments. The Conn Company made four of the marching French-horns and the Illinois Band used them in a number of games. However, there was too much expense in manufacturing two sets of instruments.

The services of Etherton in the Marching Band were really effective. As a player his connection with the Band paralleled that of Judge Evan Howell, who was valuable on the same instruments. Harding considers Etherton and Howell of equal value in "The Middle Band", or the Marching Band.

Howell is now a member of the House of Representatives, Congress of the United States, from the Springfield, Ill., district.

PART THIRTEEN

FOOTBALL PAGEANTRY AT THE
UNIVERSITY OF ILLINOIS

FORMATIONS BY THE MARCHING
AND SINGING BANDS

THE WEALTH OF BAND CONTRIBUTIONS
TO ILLINOIS CAMPUS LIFE

CHAPTER THIRTY-ONE

THE CONCERT BAND--THE GOAL OF BAND ACHIEVEMENTS

THE MARCHING AND SINGING BANDS

BAND FORMATIONS AND PAGEANTRY AT FOOTBALL GAMES

The University of Illinois Bands, and especially the Concert Band, through the 43 years under Harding, were conducted primarily towards the highest possible attainments in musical study. The goal of the Bands was to play the best types of music, and especially of symphonic music, in the Anniversary Concerts, the President's Concerts, and in other presentations on campus and on tours.

Band alumni, in recalling their years on campus, remember their finest and most cherished experiences came from the playing of high standards of music. Their education was definitely advanced by their study of the best in band music.

It was the work of the Concert Band which caused the late John Philip Sousa to designate the Illinois Band as "the greatest college band in America".

Sousa based his opinion upon the work of the Concert Band, having heard and conducted it. He had never heard "The Football Band" and "The Marching Band" at games, but it is quite certain that he would have probably adhered to, and strengthened, his opinion had he done so.

Bands--Contributed to All Phases of Campus Life

The Bands have always constituted a vital part of campus life. They cooperated in a wide range of campus duties--military, athletic, ceremonial, cultural.

And it has been the participation of the Bands in athletic events on campus which has brought perhaps the greatest recognition to the Illinois Bands, for 65,000 and 70,000 people have repeatedly witnessed the picturesque pageantry in the memorial stadium, while only 1800 persons have attended the Annual Concerts in the Auditorium. To many people, the intricate and exquisite Formations developed by Harding and his assistants on the football field, constituted the most important activity of the Bands, while to Harding and to real band critics, the playing of the world's finest symphonic music in annual concerts was the principel attainment of the organizations.

Formations and Pageantry at Games

A volume could well be prepared upon this fascinating topic of Band Pageantry and brilliant Formations at football games. The formation of letters, beginning with the moving "I" and of words, originating with the first efforts to form "Illini", began on Illinois Field. However, the art of Band Pageantry was more highly developed when the Memorial Stadium was used, beginning in the late football season of 1923.

While Harding was primarily responsible for this great array of picturesque formations, he began to delegate much of the actual direction of the Pageantry to his assistants. After 1930, he gave much of this assignment to them. Even before 1930, and after that year, Glenn Bainum, Ray Dvorak, Mark Hindsley, Clarence Sawhill and Everett Kisinger assumed, indeed, most of this colorful part of the Bands Department. Harding, while always tremendously interested and contributing ideas and assistance, took less and less an active part in this phase of the Bands' campus duties.

Another Illinois "FIRST". Band Formations and Pageantry

Records may not be available to definitely prove this point, yet Harding feels that the Illinois Band was the first to form letters and words, while playing, on the football field.

"When we first began to form letters and words, we had never heard of a college band which had formed a complete word", recalls Harding. "We had never seen nor heard of a college band which formed words while marching and playing. It has always been the policy of the Illinois Band to avoid copying any feature from any other band. We always originated--never followed".

Harding insisted, in marching formations, as in concert work, that the Illinois Bands should do things not only first, but differently. He was influenced by the great Sousa, always a guide to him, who said:-

"I want my Band to play music which has never been played before by a band".

A Major Contribution to Football Games

To many spectators in the Illinois Stadium, especially among the women, and indeed many men, football, at least at moments, is a highly technical game. Many people admit they do not understand all of the techniques of the game. Some plays require official measurement and interpretation before a gain or a loss can be established. Sometimes, a disputed official decision is never regarded satisfactorily by one side or the other. But to all spectators, the pageantry of the Illinois Bands, the rollicking spirit of the festive crowds, and the sheer bigness of perhaps 71,000 fans milling in and out of the Stadium, mean as much as the actual decisions of the officials.

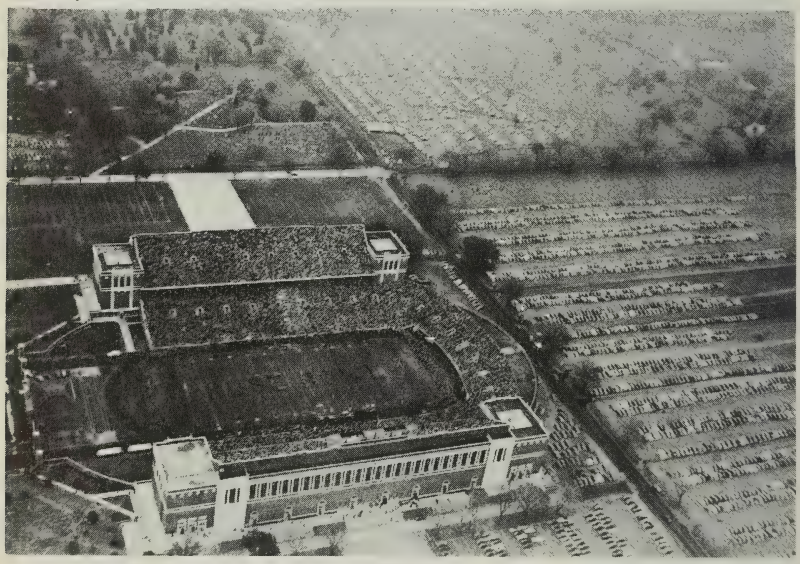
The "FIRST" HOMECOMING

Let us revert for a few happy moments to the old-time gridiron at the south end of Illinois Field.

An event, hitherto unheard of, in America, is before us. It has been designated "Home-Coming", as first spelled, later modified into the now official version of "Homecoming". The time--is October 15, 1910. Illinois and Chicago are playing football. The crowd is there--all 23,000 of them--their capacity fill the wooden bleachers on Illinois Field.

Cheerleaders are out in front. We must also recall that Illinois had "THE FIRST CHEERLEADER" in America--not at this game,

but earlier in the 1900's. He was Robert C. Mathews, '02, known as "Red" Mathews. He served many years as Professor of General Engineering Drawing, University of Tennessee, Knoxville, and now retired, still lives there(1)



Pointing towards our First Rose Bowl Victory, Jan. 1, 1947, The Marching Band forms "Rose Bowl."

Our Illinois Band is now forming the letter "I", one of the first animated formations by a campus band in America--perhaps the very first one formed while marching and playing. True enough, it had been formed before by our Band, but is still new enough in 1910. At least, Harding's files of Anniversary Concert Programs does not include a picture of the "I" formation before 1910. There are seven men across the front of the "I", with three men deep on the erect, or vertical, portion of the letter. It is impossible to count the exact number of men, as the members blend into each other in the picture, which is entitled "U. of I. Band, '10. I Formation".

The University of Chicago is our worthy foe this afternoon. It is now playing spectacular football under the coaching of Amos

(1) Matthews was Harding's instructor in General Engineering Drawing during his freshman year. Cheer leaders at Illinois have been among the most capable in the Big Ten, also the most pictureseque and original in their movements. Illinois, however, resisted the introduction of girl cheerleaders longer than other Big Ten universities. It was not until the football season of 1949 that Co-eds participated as leaders in Illinois cheering. Harding did not approve of Girl Drum Majors for the Marching Band.

Alonzo Stagg ("The Old Man" of the Midway), happily surviving, in 1951, at the approximate age of 89. Stagg always produces football giants--Steffens, Eckersall, many others. These are great days for Stagg and his Maroons. Illinois "fears" Chicago, just as Stagg says he always "fears" Purdue.

It is always a big campus event for Illinois to meet Chicago in football or baseball. His highly trained teams strike a note of terror into the minds of all opponents.

Across Illinois Field, we see a huge banner, which says, simply "Chicag". Some one may be standing in front of the final letter "o", or could the sign-writer have left off the last letter? There are plenty of Chicago "rooters" swarming through Illinois Field. Special trains have brought hundreds of them to this great game down-state. The Maroons, too, look upon this game as one of the most important in their season. Anyway, they are down at Illinois, for this encounter.

The game proceeds with a dead-lock all, a mere 0-0 score. It may be a scoreless tie after all. But--hold--Otto Seiler is there. A place-kick from the field gives Illinois a score, a 3-0 result. It wins the game for us, on our "FIRST HOMECOMING", indeed the "FIRST HOMECOMING" in America.

And the Band--it is right there, playing inspiring music, and, best of all "Illinois Loyalty", which brings the stands to their feet in a wild huzza for that grand bleacher song, "Illinois Loyalty". Faculty, students, alumni, friends, fans all, stand in 1910 for "Illinois Loyalty". Harding is seen in front of the Band, in this 1910 picture, facing the east bleachers, where the Illini fans are sitting, in utter defiance of the "Chicag" streamer across the gridiron.

Clarence F. ("Dab") Williams and Elmer Ekblaw are bringing this great event to the campus of the University of Illinois.

We wonder if this idea of Homecoming will remain a permanent feature on the Illinois campus. Will other colleges and universities care for it? We wonder how the idea will be considered about 40 years in the future--40 years are a long time--say, about 1950 or 1952?

Thus a loyal Illini mused on Illinois Field that fine afternoon in October, 1910!

A Large Band--A Clear Picture--in 1911

Our Band, like the University, was progressing. The letter "I" in the fall of 1911 stood ten men across the top and bottom of the latter, three men deep. The body of the "I" stood ten men deep

and four abreast, or 40 men. This meant 30 men in the top of the letter, 40 men in the body and 30 men in the base--a grand total of 100 players. Indeed the Illinois Band has been a large and notable organization for many years. Band pictures at games were often in "Block I" formations. The Band ended its maneuvers on the field by facing the Illinois bleachers in "I' formation--playing "Illinois Loyalty"--that tradition is still happily maintained, although "Hail To The Orange" is often used.

The 1912 Rectangle

In the season of 1912, the Band, again composed of approximately 100 members, stood in rectangular formation (a routine band grouping) eight by 12 men, facing their temporary wooden platform, crowded with chairs and music-racks. Around the borders of Illinois Field, one can see posters, announcing the "Junior Prom" and the "E. E. Show". Many campus events had to be really advertised in those years! A similiar formation was noted in 1913, for the "U. of I. Military Day", at ceremonies on Illinois Field.

In 1920, still on Illinois Field, we have an excellent picture of the "Band Forming the 'I'". The Drum Major stands in front of the Band. The bleachers are crowded. There were always capacity crowds for big games on Illinois Field. There is another 1920 picture of the Band on Illinois Field, with the stands empty, with approximately 140 members in the rectangular formation. This was doubtless a "pose" picture for photographers. Nor was football the only drawing-card. "The Band Leading the Way to the Baseball Diamond" in the Spring of 1922 is one of our cherished Band pictures.

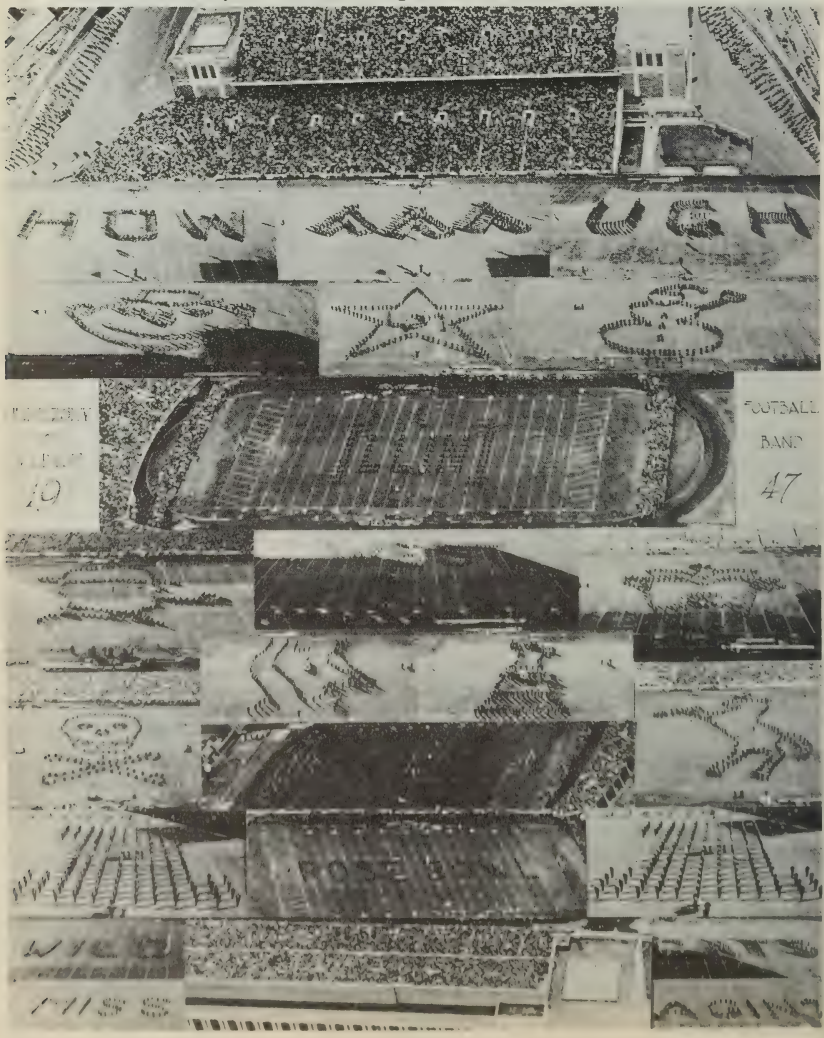
Ten Bands--A Super Band--in One Formation

One of the most dramatic formations on Illinois Field was its Super-Band of approximately 280 pieces at the Norwestern-Illinois game in 1922.

There were ten complete bands, each composed of 28 men. The ten Bands entered the field, from diverse corners, at different moments. Each Band played the melody as it entered, with each Band, thereafter, as it came on the field, picking up the melody where the previous Band had left off the strains. For its period--30 years ago--it was an outstanding formation. It would be a sizeable and impressive formation to-day. Bass Drums were borrowed from the drummers of dance orchestras in the community--for the Illinois Band had only three Bass Drums.

Ten Bands on Illinois Field, Football season of 1922. Note Northwestern Visiting Band in white caps and capes.

Harding is seen in front of this massive formation, conducting. Bainum, Harding's Assistant, stands amidfield, as Field Marshall. The Band used, for this formation, an entirly new number, "On The Square", by Frank Panello, Pittsburgh composer. William Liscom was the Drum Major. He also played E-flat Clarinet in the Concert Band. His excellent tenor voice was heard when the Band sang "Hail To The Orange". Later, LaVon Coolman, Euphonium, Concert Band, who was a voice major in the School of Music and who was one of the best tenor singers on campus, was featured as vocalist on Anniversary Concert Programs.

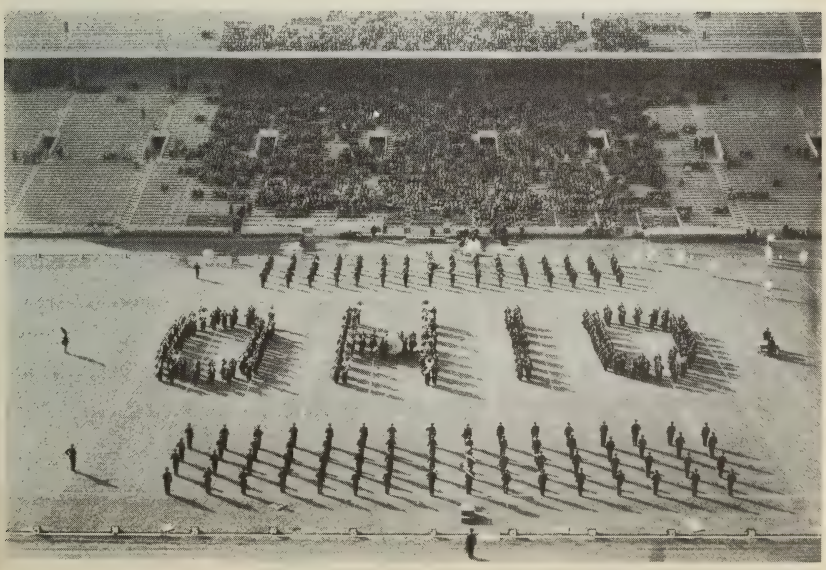


Doubtless--The First "Illini" Formation--1923

When did the Illinois Band first form the word, "Illini"? One of the earliest "Illini" formations we have seen was in the late football season of 1923 in the opening game in the Stadium. The Band performed "Tops" on that occasion, presenting a gigantic "I" and an imposing "Illini". Again, in 1924 when Red Grange was running wild, an excellent "Illini" and an equally clever "I" were created. These two formations remained standard, of course, over the years.

"Ohio" and "Penn"

But the Illinois Band staff was not satisfied. They were developing new ideas, new formations, new ensembles. New creations, suitable for some one particular game, as with Notre Dame, Ohio State, Pennsylvania, others, were in the agenda. Also new Suggestions for special Illinois occasions, as a "Hello, Dad" for Dad's Day and an exquisite "Alums" for Homecoming, were being studied. While the conventional "I" and "Illini" were always good, always appropriate, always truly Illinified, Harding and his assistants wanted that something better and something different than many University Bands were able to offer.



And the Band did just that--truly picturesque Formations and Pageantry in the Stadium. The time "Between Halves" at Illinois became nationally known. Band directors in other colleges and universities were turning to Illinois for sparkling new ideas--and finding them!

No Pistol Shots--No Commands

With no whistles, no rings of command, no pistol shots, the Illinois Band zipped into new and spectacular Formations which left the cheering thousands in the Stadium breathless.

"Ohio" and "Penn" were among the classics of 1926. The Band spelled "Greeting", in unique formations, for the visitors from Ohio State and Pennsylvania. It required many hours of exact mathematical calucations, using precise scientific methods (we recall that Harding was trained in engineering and Hindsley in chemistry) for the Band leaders to develop these fine techniques in field and marching generalship. Each man in the Band had his number. Each man moved--precisely, just so, here and there, hither and thither and yon, instantly, accurately, quietly, not from commands or whistles, but because each musician knew when to turn, and how to turn, at the beat of a certain note in the music. Some of Harding's designs for Band Formations, as at the Illinois--Pennsylvania game on Franklin Field, Philedelphia, October 31, 1925, when Grange was at his spectacular best, resemble the blue-prints of a skyscraper. Hindsley prepared similiar drawings in the 1930's and the 1940's These designs worked to the proverbial "t-y-t". Football crowds were delighted--did not--could not realize the tremendous amount of work done on these creations by the Band staff.

"Army"--Well Executed

Our Band spelled "Army" and formed "The Army Mule", when Illinois met the Army team November 8, 1930, in the Yankee Stadium, New York, also later on a return game in the Illinois Stadium. "Army" used in 1930, was pictured in the program of the Anniversary Concert by our band March 6, 1931. Other picturesque Formations were used at these Army-Illinois games.

Hindsley's "Army Cannon" in 1934

Illinois played Army November 3, 1934, in the Illinois Stadium which has gone down in history as the game played under the heaviest rain conditions in the Stadium. There are "runners-up", of course, but Harding concedes the Army-Illinois tilt in 1934 as the

rainest ever. It really rained that afternoon. It was not a shower, nor even a brisk rain for a few minutes, and then "clearing-up" but a steady down-pour all afternoon. It began to rain at high noon. Rain fell all afternoon, save for one brief interlude, to be mentioned later.

The game was broadcast by Ted Husing and Quin Ryan, the latter for Station WGN, Chicago. Quin found the going so difficult that the story goes he hired students to stand outside the broadcasting booth and mop--not wipe--the torrents of rain away so he could make some pretense of watching the game. The rain continued until the final whistle.

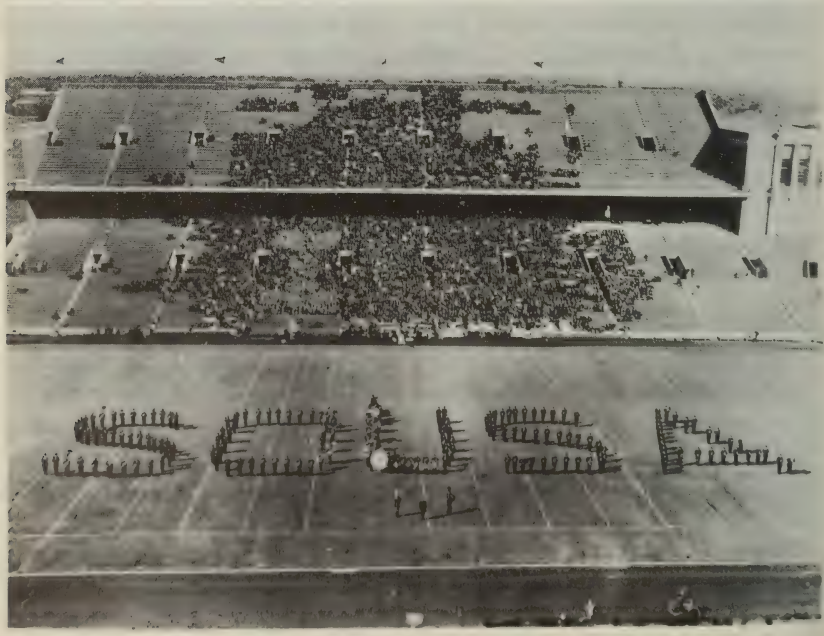
Not only did the football players remain at their duties but the members of the Band did not forsake their posts. Hundreds of people left the Stadium. Hundreds more crept beneath the protection of the overhanging second balcony. It was a field day for the Weather Man, who, that afternoon, was keyed to do his worst. How many alums, reading these lines to-day recall that rainy afternoon in the Stadium?

It was Hindsley's idea which he cleverly executed, to portray, between halves, an army cannon, on the field. At the cannon shot, a group of bandsmen darted instantly, apparently from the cannon's mouth, to form an "A". Likewise, with the second shot from the cannon a second group of Band members, leaped out to form the "R". Exactly so--with the "M" and the "Y", until the entire word "ARMY" was dexterously, brilliantly, formed. This was one of the all-time fine formations in the Stadium, with all the credit going to Mark Hindsley. Moving pictures were taken of this unique formation, but no still pictures were possible.

The Sun Shone—For one Minute, Perhaps Two

Harding conducted the feature number of the Band that afternoon. He introduced a new paraphrase of "The World is Waiting For the Sunrise", by Harry L. Alford, during the playing of which, for a rare minute or two, Old Sol did peek across the western ramparts of the Stadium. But not for long--it was soon raining again. It was not the day for Sol! Pluvious was doing his stunt that day!

Harding received letters in the same mail from both Coasts asking about the parphrase. Where could they get it--asked many bandsmen? It was in manuscript form,having been written especially for the Illinois Band. Harding later made its printing possible, so that Alvord could reap some financial reward from it. Alford died in 1939.



The Band honors two great musicians, "Col." Harding, above, and Sousa, below.

Edwin Newcomb '21, wrote:-

"I have just finished listening to the Illinois-Army game and can truthfully say that many were the thrills which came over the ether. The game itself was remarkable but, of course, the Illinois Band was the thing which made the goose pimples on 'Yours Truly'".

Nelson Brabrook '22, said:-

"I must write to tell you what a tremendous thrill it was to hear the Band on the radio. As I sat with friends listening to the Army game, I was amazed by the original and intricate Formations which were described by the announcer"

Doubtless--Another Illinois "FIRST"

Harding received two interesting reports of the game a week later. There was no game that Saturday in our Stadium. The Band did not accompany the team off-campus. Harding was called to Greensboro, N.C., to serve as guest-conductor at a band clinic. He found his best and quickest route by rail was through New York, although it seemed, at first, the longer route. He also found, traveling that way, that he could have an afternoon with New York music publishers. He was much interested in hearing musical friends report they had heard Husing broadcasting not only the game the Saturday before--but also the Band.

"Let's listen to this. Here's something different. It's the Illinois Band", Husing had announced between halves.

Arriving in Greensboro, people there told Harding they had heard Husing's comment, also the Band's playing of the feature number. Harding believes this was the beginning of football announcers "picking up" the bands at football games. Another Illinois "FIRST" --very probably. Up to that time, the between halves broadcast had been a rather dull review of statistics interspersed with interviews with visiting coaches and guests.

Governor Horner "TOOK" the Rain

The game was attended by Governor Henry Horner, of Illinois, guest of honor, and other state officials. In some manner, an improvised shelter was erected over their heads. Between halves, Harding went to the Governor's temporary refuge, to greet the executive, with whom he was well acquianted.

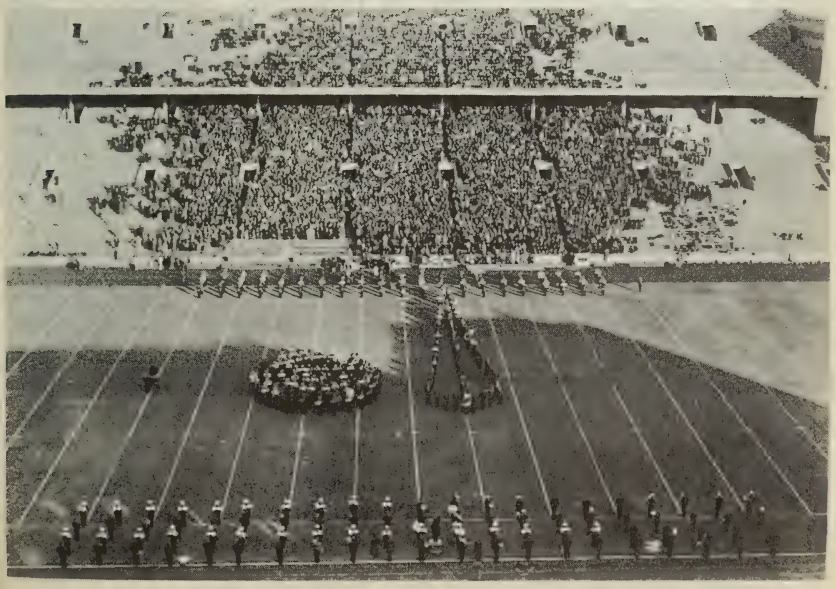
"Governor, we seem to have a marine band here to-day", commented Harding.

"Heck, you have a submarine band" was the reply of Governor Horner.

Other Rainy Football Games

Alumni will recall other games when it really rained--but no attempt will be made here to include all of them. There was the Dedication Game in the Stadium October 16, 1924, with Michigan as opponent, when Red Grange ran up an avalanche of touchdowns against the Wolverines, with a touchdown from the kickoff. However, it should be recalled that it did not rain during the game, although it had rained all week, but cleared, at least stopped raining, at noon before the game. The Stadium has not completed. There was no concrete around it. Streets were not paved. Cars were parked in the mud, had to be pulled out with horses. The story went that a wagonload--of shoes, slippers, overshoes, other footwear, were garnered the next morning from the Stadium area. This game is well recalled by many alumni--we will not recount more of the details here.

Another game when it did really rain was the Chicago-Illinois game of November 7, 1925 when 67,000 people sat in a downpour throughout a thrilling gridiron encounter. That was "The Oil Cloth Day"--at least it was one of "The Oil Cloth Days", perhaps the most famous, when stores were depleted of stocks of oil-clothes, rain-coats, any kind of cloth or garment which would turn water, as excited fans waded through mud and water to reach gameside. The crowd attending that day looked like they had been made up for a masquerade. It was, without question the "motliest" crowd which ever attended a game in the Stadium. Tickets were in the keenest demand. The Illinois Central ran a fleet of special trains, "The Red Train", "The Green Train", et cetera. Trains were parked from Rantoul to Tolono, Chicago fans telephoned Champaign-Urbana friends, in the most frantic terms, to get tickets for them. A Mattoon, Ill. woman who had seen the first half of the game, left the Stadium saying she had had enough of rain for one afternoon. Instantly, a man darted out of the crowd of ticket-seekers, offered her $2.50 (then the price of the ticket) which she accepted for her stub. He went in to see the second half. The Band did its full duty wading through mud and water those eventful afternoons.



Countless Innovations--Over the Eventful Years.

"U.S.C." was formed in honor of Southern California. "N.D. honored Notre Dame. "Indiana" was formed. There were a number of variations of "Ohio"--a short word, with different scripts being used.

"Loyalty" was not overlooked. Neither was "Build Union", used as a stimulant for the erection of the lovely Illini Union Building--delayed until 1941. "Dad" and Dad's Day" were abundantly remembered. "Howdy, Grads" welcomed prodigal sons "back" for Homecoming. Outlines of the state of Illinois, Wisconsin, Ohio, others were formed. Monograms of several universities were used, especially those of Illinois, Wisconsin and Notre Dame. The Wooden Horse of Troy was a greeting to the Trojans of Southern California. Years were formed, especially "1935" and "1936". Scores of important games were used, such as "19-0". "Play Ball" was intricate. "Music" was none too easy. "Yea, Team" was good--so was "Cheer Illini".

To the Front--for "Illinois Loyalty"

Probably best of all--the most heartily enjoyed and certainly the most fondly cherished and rembered--was, the conventional, of course, and the huge and impressive rectangular Formation of the Marching and Singing Band, 175-members strong-parading the full length of the Stadium, then reversing dexterously, and marching to midfield, with a turn, with this great block of bandsmen drawing up in a massive "I" to approach the east stands of the Stadium for the grand and glorious singing of "Illinois Loyalty" or perchance, "Hail to the Orange". Ye gods and little fishes! Where has there ever been a more picturesque Band than our own at Illinois.

We realize we have a problem of tenses at this split minute. We mean "is" as well as "was" and "has been". The Illinois Marching and Singing Band is always deserving of the most loyal devotion by faculty, students, fans. We still think our Illinois Band is the peppiest ever, and in this belief, we are joined by untold thousands of friends and visitors in the Stadium. This author may wax overenthusiastic at certain moments, but he feels he is not alone in this exhileration--for myriads of Illini and vistors share this same feeling.

Illinois--A Gracious Host

Illinois has always laid out the "Welcome" mat. The Illinois Band, at football games especially, has played the song, or songs

of our opponents. It was (and is) thrilling to see our Band approach the west sections of our Stadium, where supporters of rival teams are seated, and break into the melody of "On, Wisconsin" or "Go You, Northwestern", or the songs of Minnesota, Michigan, Iowa, Indiana, Purdue, Notre Dame, Army--or what team was playing?

And it has always been a patriotic thrill to watch the massed bands of Northwestern and Illinois stand facing the flag-pole at the north end of our Stadium, playing "The Star Spangled Banner", with Director Glenn Cliffe Bainum of Northwestern conducting, as "Old Glory" floated to the breeze across the Stadium airway. Great thrills-great moments--in the Illinois Memorial Stadium.

Our Band in Other Stadia

The Band, in normal traveling years, was given one trip a year to the Stadium of another Big Ten university or to Notre Dame. There were occasional years when two off-campus trips were provided for the Band. Obviously, none of these trips were too far removed from the Illinois Campus. The expense account for the athletic association had to be considered. There was the time element, for students could take only a limited number of journeys away from studies.

However--there were four really "stand-out trips which our Band made (through 1948, the close of the Harding period), to football games, accompanying the teams.

These were two trips to the Yankee Stadium, November 8, 1930 and October 11, 1947, almost exactly 17 years apart; the most famous trip of all, when Illinois played Pennsylvania on Franklin Field, with Grange sprinting at top speed October 31, 1925, and the journey to the Cleveland stadium, October 21, 1933. Pages, indeed, chapters, even a volume, might be written upon these trips. It was a real thrill for our alumni "Down East" to watch our Band parade into great gridirons in New York, Philadelphia, Cleveland, centers of the perhaps more conservative, dare we say, in 1951, more critical "East" for even Cleveland, on Eastern Time, considers itself an outpost of Eastern civilization.

"Illinois Loyalty" reached a new crescendo when our Band was marching, playing, singing, swinging into formations, in the Yankee Stadium, on Franklin Field, and in the Cleveland Stadium. All Band members were on their mettle to outdo their best efforts--and they certainly did.

No Parades On Streets

The Band did not parade, as a rule, in the home city of an opposing team. However, many years ago, our Band did parade in Chicago. The alumni in the Chicago area were especially anxious that the city crowds should see our superb Band in Marching form. However, Harding found this too taxing on the members of the Band--to march in a long parade in the morning, and to spend the afternoon, keyed to tip-toes with excitement, while playing and making formations at the game.

"It would be like asking the coach to have his football squad scrimmage in the streets in the morning and then to play in the afternoon", commented Harding. Consequently, morning parades were discontinued, a notable decision by Director Harding.

Our Opponents--Return Courtesy

If our Illinois reception to opposing teams and their rooters has always been, we feel sure, the most cordial, our athletic squads, their coaches, our rooters and our Band, have always received the most courteous treatment, barring a few minor episodes, while on the campus of another University.

The Pennslyvania Game--in 1925

Of all the dramatic moments by our Illinois Band on the playing-field of an opponent, the most spectacular, certainly, occured when Illinois met Pennslyvania on Franklin Field, Philadelphia, October 31, 1925.

The entire situation was tinged with the greatest excitment. Of course, Grange, and a victory were uppermost in the minds of all Illini. Grange was indeed "running wild", as we all said, although he was ably supported by Earl Britton, Harry Hall, Wally McIlvain, other greats of Coach Bob Zuppke, in the mid-1920's. In fact, Grange gave Britton much of the credit for his spactacular runs. Grange always said without Earl Britton, there would have been no "77" so completely in the spotlight.

Furthermore, Illinois was invading "The East"--for the first time in football. Any assault upon an Eastern fortress was fraught with the keenest of interest. That 1925 occasion was truly momentous.

To add excitement to excitation, the special trains bearing the Band and several hundreds rooters were seriously delayed because of a freight wreck ahead which blocked all four main tracks of "The

Main Line" of the Pennsylvania Railroad. A long detour, through the mountains of Pennsylvania was necessary--and costly, too, for, obviously a longer route over branch rails, required more running time. It is alleged, now in 1951, or over 25 years later, that a pony purse of $50 was taken up for a gift--certainly, not a bribe--to the engineer to open the throttle a little wider and to "make" Philedelphia so many seconds earlier.

When the Band special finally pulled into the West Philadelphia Station (now known as the 30th Street Station, or "The Pennsylvania Station") it was only a matter of dissected minutes until actual game time. In fact, the opening whistle had been delayed 10 minutes to permit the Illinois Band and rooters a trifle more time to hustle from the station to Franklin Field, a matter of only a few blocks--but even this short distance required some time. The game could not be held longer than 10 minutes, because of impending darkness-remember, it was October 31!

The Band members fairly tumbled from the train. They were on the street, in marching formation, within two or three minutes. Harding had to wave aside business men who had "propositions" to discuss with him at that zero period. The Bass Drum was left behind--no time to unload such a ponderous item.

The Band Welcomes Stadium Visitors

Arriving at the gates of Franklin Field, with minutes being reduced to seconds, a further vexatious delay was encountered. Only 165 seats had been reserved for the Illinois Band. Consequently, 165 Bandsmen had to march single-file through the turnstile, and be counted. One man at a time, past a clicking meter, took more precious time.

But when the Band reassembled inside the Stadium and marched down the length of Franklin Field, a mighty hurrah of applause rang out from the vast stands, jammed to the last square inch of capacity.

"What a Band" came from hundreds and thousands of throats, "Can such a Band come out of the West?", was asked.

The cheers for the Illinois Band were scarcely second to the wild hurrahs when Grange began to pile up touchdowns on the soggy field of the University of Pennsylvania. One of the greatest games in the history of the University of Illinois was played that otherwise dismal afternoon--for the Weather Man had been far from kind. Grange had been running through mud and water in most of the 1925 football encounters. And the Band made its own, its certain, contribution to the success of that memorable afternoon. And Illinois won 24-2.

The Illinois Band Supported Red Grange

Eastern Comment Upon The Illinois Band

Eastern newspapers were loud in their praise of our Band. Although forced to play and march under the most adverse circumstances, the Illinois Band performed in such a way to draw the most favorable comment from the Eastern press.

The New York Times said:-"Not only did Illinois have Grange but they brought along the largest and best band ever seen in this area. There were more than 150 student musicians in it and they covered the whole gridiron. The golden yellow and blue of Illinois lends more color to staid and quiet Philadelphia to-night (October 31, 1925) than the city has seen since the Centennial way back in 1876".

"The Illinois Band is justly famous as the snappiest in the Big Ten conference, "The Philadelphia Evening Bulletin observed.

The Philadelphia Inquirer said, "Between halves the Illinois Band, by far the largest and finest collection of musicians ever brought to Franklin Field by an invader, stole a march on the Red and Blue band, to form into a huge "Penn" before the south stand and to play Pennsylvania airs to the downcast Penn students".

As to the Band, the Associated Press commented, "According to sports writers all over the East who witnessed the exchange of musical courtsies and the spectacle presented by the well-drilled Illinois Band to-day there has never been anything to equal it on an Eastern gridiron. The Band arrived at the Field just in time to March before the stands and play a few songs before the kickoff. The Bandsmen did not take time to eat before the game".

Immediately after the game, the Band was taken in special buses, on the ferry across the Delaware River, to Camden N.J., where they made three recordings for the Victor Talking Machine Company. Almost 100 players took part in the recording, the largest Band ever to make records, according to Director Harding. They recorded "Illinois Loyalty", "Hail to the Orange" and "Oskee-wow-wow".

"Although 160 members are coming here (to Philadelphia), there are 160 more who were left at home. Our full Band of 300 members is composed, in reality, of three Bands, the Concert Band, the First Regimental Band and the Second Regimental Band--our Singing and Marching Band is composed of selected members from these there organizations, giving us four Bands. There were over 600 applications from students for places in these organizations this fall," explained Harding to Eastern scribes, lest they be too fully and perhaps too speedily convinced that the 165-piece Marching Band was our entire musical set-up.

Eastern writers confused the Illinois colors into Blue and Gold--Yellow and Blue--and Golden Yellow and Blue.

The Philadelphia Bulletin carried an excellent story of the arrival of the two Illinois special trains at the West Philadelphia Station:--

"The two specials were due from Chicago at 7 a.m. Because of the wreck, it was 1:39 P.M. when the first special came to a grinding stop at West Phildelphia. This section brought the 165 members of the Famous Illinois Band and 100 rooters. The bandsmen and the rooters tumbled off the train as soon as the wheels stopped. They rushed down the steps, shot out the runway and formed at 32nd street and Woodland Avenue, eight abreast. The bandsmen wore blue uniforms with blue officers' caps ornamented with orange cockades and blue overcoats with orange-lined capes, caught back. The band, led by A.A. Harding and E.E. Newcomb, lost little time in forming and marching away. The band struck up a lively air and in a few minutes Franklin Field was reached".

"The Band, after wedging through the gates, reformed on Franklin Field and marched over to the South Stand, serenading the Penn rooters, then back to their own side of the field, where they played while their own team ran on and began practice".

"The second section, carrying 500 rooters, reached West Philadelphia at 2:05 P.M. Every man was on his toes, keyed to concert pitch with eagerness as the minutes passed and it was time for the game. They fairly erupted from the train, shrieked an "Oskee-wow-wow and ran for the Field".

"There was momentary pandemonium in the station as the 500 rooters took possession. The rooters carried banners and pennants and most of them had orange feathers in their caps and orange and blue bands on their arms and carried megaphones. They streamed through the crowded station, already jammed with passengers from New York and the Main Line. Pennsylvania Railroad officials who handled the crowd said it was the largest that ever passed through West Philadelphia Station to a football game".

"A feature of the Illinois Band is the way it forms the "I" on the field, while swinging along full tilt to the Varsity strains the members suddenly break and appear as a huge "I". Hardly has this been accomplished when they strike up a new tune and taking less then three or four quick hops stand in a formation spelling out "Illini". Illinois alumni streamed into Philadelphia from all points in the East for the game", continued the Philadelphia Bulletin.

The Army-Illinois Game in the Yankee Stadium, 1930

The second occasion on which the Band accompanied the football squad to a major Eastern game was November 8, 1930, when Illinois met The Army in the great Yankee Stadium, New York City. It was indeed an auspicious event for Illinois to play football in Little Old New York. It was a real occasion for Illinois to meet the famous team from West Point on what was considered their home grounds, for The Army frequently plays football in the Yankee Stadium.

The Band made numerous formations, including "Army" and the design of an "Army Mule". The Band also acquited itself nobly in its marching and in singing Illinois songs, also patriotic songs in honor of the Military Academy and The Army in general.

For the Army Mule Formation, Harding arranged the music for "On the Trail", the donkey section from "The Grand Canyon Suite" by Ferdie Grofè, well-known composer. Harding and Grofe met later at the Tri-State Band Festival, Phillips University, Enid, Okla., where each served as guest conductor.

To the Cleveland Stadium--1933

Deep in depression was the Illinois Campus--entire America--the whole world--in the autumn days of 1933.

Harding had always insisted that the Band, when traveling, should enjoy the comforts of Pullman transportation. After all, Band members came from good homes. They knew something of the comforts of living. It was, moreover, asking too much to require the Band to sit up all night in coaches on a long trip to New York or Philadelphia, even Cleveland. They were students--we must emphasize, constantly, that fact, and Monday classes had to be met!

And it cost good money--zowie--how it did cost--to transport the Band to far distant points. The first trip to the Yankee Stadium cost $10,000; the Franklin Field trip, $8,000; and the second jaunt to the Yankee Stadium, over $20,000.

But--it should be remembered, not a dollar of these expenditures came from the Illinois state treasury. The money came from pro-

ceeds of athletic events. The Army authorized a share of the expenses to the Yankee Stadium games.

Where was the money coming from in 1933, when America was wrapped amid utter depression and hundreds of banks were closed -or were closing--to take the Band from campus to the lakefront Stadium in Cleveland? Now, in 1951, with at least defense prosperity roaring across the United States at top speed, it is almost difficult to recount the dreary days of the depression in the 1930's. A freshman on campus now at age 18, perhaps qualified to enter the Concert Band, was born in 1833. What does this lad know about "The Depression"--a polite word in the earlier 1930's for a genuine "panic", as people in 1873 and 1893 so designated the situation. Of course, the trip to Cleveland would not cost as much as a jaunt to Philadelphia or New York--but plenty, nevertheless.

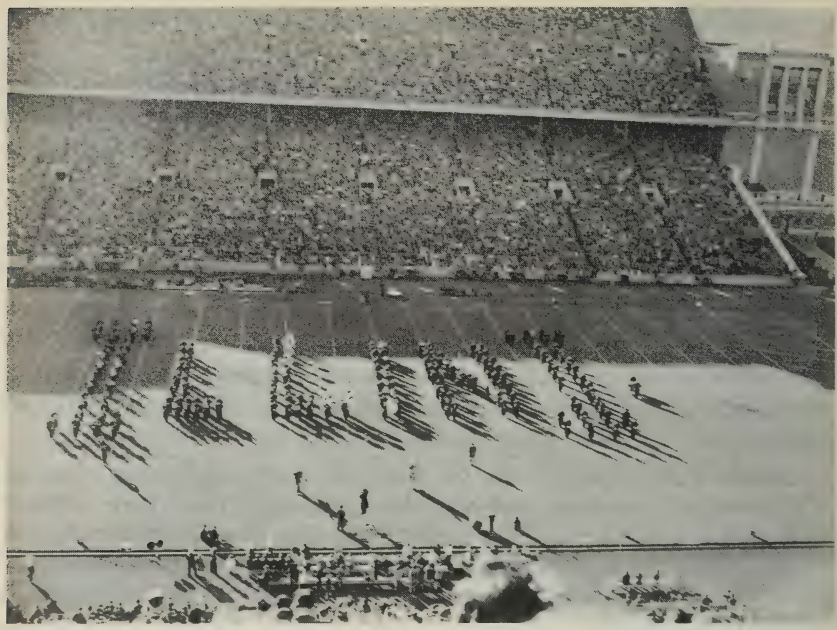
Harding declined to ask the Band to travel by coach, even by chair-car, which meant two sleepless nights. They were not accustomed to "sitting up" all night in coaches. Charles E. ("Chili") Bowen, then business manager of the University Athletic Association, now executive secretary of the Alumni Association, offered to speak before the Band and "put up" to the members, as good and true Illini, the proposition of traveling a la the sit-up method. True to Illinois traditions, the Band rallied to the necessity of economy. The trip to Cleveland was made sans benefit of Pullman accomodations. But--at that--even this non-comfort journey cost $3,000.

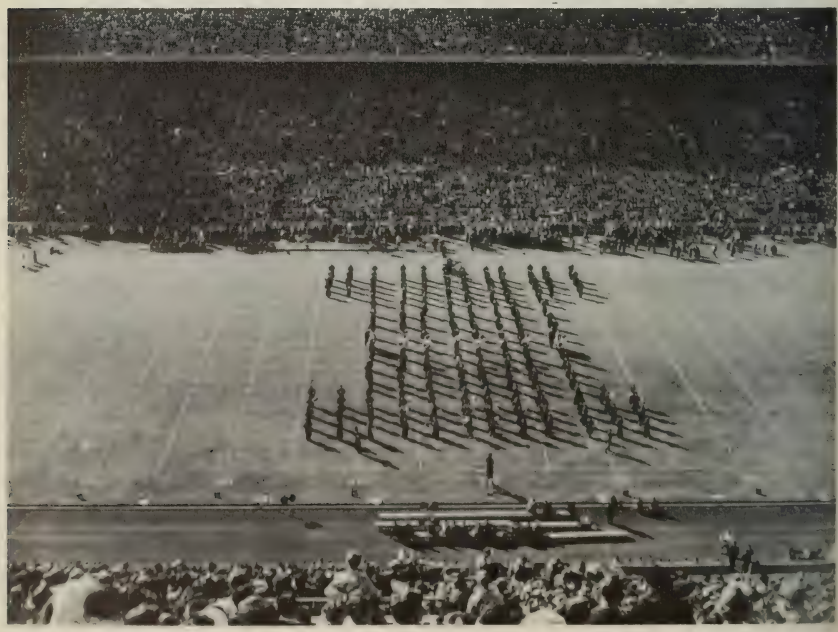
The Illinois Bands have always taken their pictureseque part in aiding the creation of a truly magnificent University of Illinois. Band alumni--all Illinois alumni--the While Illini Creaton--can well be proud of "The World's Greatest College Band".

One Win, One Tie, Two Loses

While these four notable off-campus trips by the Band remained among the priceless epochs in Illinois Band history, the scores of the four games were not too "rosy" for the Illini.

True enough, we did win the great game at Franklin Field 24-2. But we lost the first game in the Yankee Stadium, 1930, by a score of 13-0. We lost to the Army in the Cleveland Stadium, 1933, 6-0. We tied in the second game with the Army in the Yankee Stadium 0-0.





"PRECISION-CONSCIOUS GROUP.

ILLINOIS' FAMOUS FOOTBALL BAND".

(As Published by the Director of Publicity, Athletic Association, University of Illinois, in the Indiana-Illinois Official Football Program, 40th Annual Homecoming, October 28, 1950.)

"Team work complicated formations and split-second timing are reserved not only for members of the two football teams playing in Memorial Stadium this afternoon. During halftime, entertainment is provided by another precision-conscious group, the greatest Marching, Singing and Playing Organization of its kind--the University of Illinois Football Band.

"Illini musicians have combined their Playing, Singing and Marching abilities to present autumn concerts on the gridiron. New arrangements as colorful as the game itself are presented by the University Band in triple-threat style. Special formations add splendor and grandeur without which an Illinois football game would be incomplete.

"Such intricate and symbolic formations as teepes, Dad and his pipe, the spread eagle, Army and its cannon, the United Nations sequence a tribute to Sousa and to the Statue of Liberty have materialized on the gridiron in the past to thrill thousands at Illinois games. Yet these clever and complicated formations are but a part of the Band's activity. Added to the precision movements is original and inspiring harmony produced by 175 highly-trained musicians and their a capella singing.

"On September 1, 1948, the man responsible for the acclaim accorded the Illinois Band retired. He was Professor Albert Austin Harding, who as Director of the Bands, guided the Illini into the greatest of college units. Harding became Director in 1905 while still a student. Forty-three years later he retired and left his duties in the capable hands of Mark Hindsley

"As Assistant Director, Hindsley carefully planned and organized the Football Band's halftime program. Now, as Director of Bands, he continues to play a part in arranging between-halves shows with Everett Kisinger, who became Director of the Football Band in the Fall of 1948. During Harding's tenure from 1905 to 1948, the Band originated many entertaining and amusing ideas. It first thrilled fans with block "I" and "Illini" Formations while playing University songs. In 1920 it became the "FIRST" University Band to add singing to its marching and playing as it sang "Hail to the Orange".

"The Formations of the Illini Band include the sun and storm sequence, Badger, Missouri Mule, a giant fiddle, Big Ten crown, Zuppke and Red Grange creations, a wildcat changing into a skeleton, a jack-o-lantern, Christmas tree, the one-horse sleigh, Homecoming Formations and recognitions of visiting teams.

"These maneuvers call for tremendous amounts of work before they take form on the gridiron at halftime. Each formation requires a mimeographed chart for every member of the Band. These charts show each man his position in normal marching formation or sub-formation by number. Lines trace his movement to his place in special formations. Each chart also shows yard-line markings and relative positions of all band members. When the Band goes on the field those same yard lines and relative positions guide the entire organization. Coordination of music reading, instrument playing, stepping off at right time, covering down in file, guiding right or left, going

to correct positions, and executing precision halts is accomplished in rehearsals to insure sharpness of performance.

For each 15-minute halftime series of formations the Football Band goes through a work week consisting of from three to four 1½-hour rehearsals and drills, indoor and out. This totals 900 to 1,000 man hours each week. Countless hours are spent by directors and aides in addition to practice.

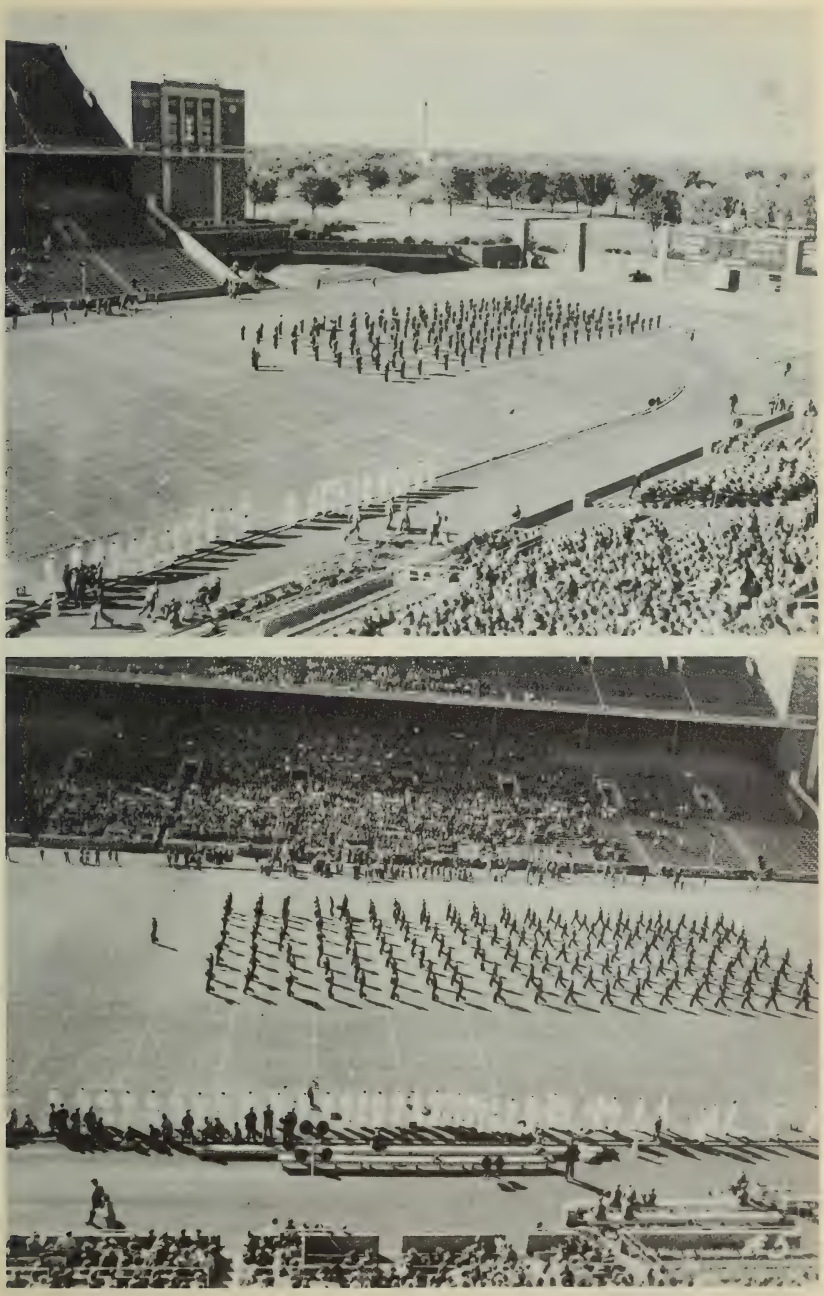
THE BLOCK "I".

While not a part of the Band's activity, Block "I", forms such an intimate part of the pageantry of football games in the Memorial Stadium that this brief mention of its work is included:-

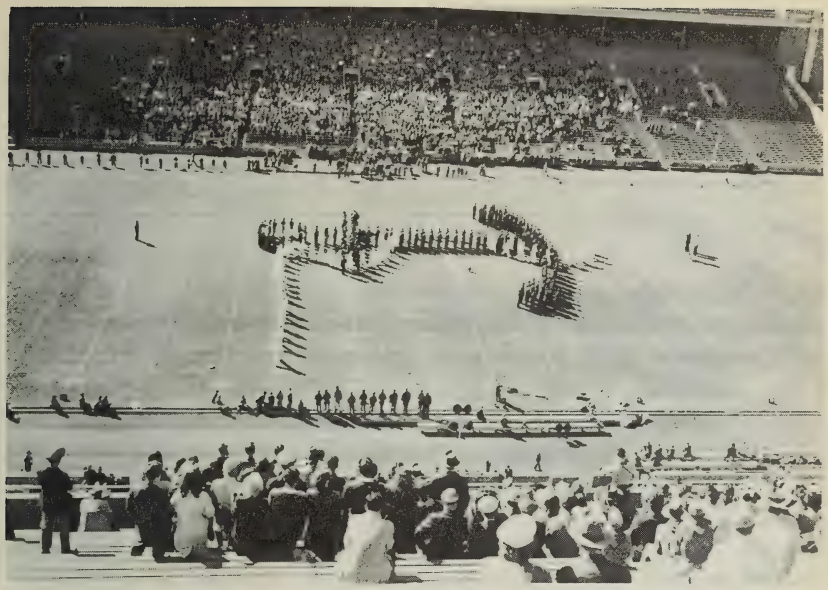
THE 1,100 STUDENTS FORMING an orange "I" in East stands are Block "I" members.

During half-time intermission, Block "I" performs intricate designs and, together with the Football Band, provides colorful and exciting entertainment. Members of Block "I" purchase their own Athletic Activity books to sit in this section and also volunteer their services. Student committees of 75 people plan and supervise the stunts made by combining the various colors of flash cards. In the past 25 years of its history Block "I" has grown from 150 members to the present 1,100 and increased its versatility from two to eight different colors of flash cards. Many changes have been improved from the whistle and flag method to a public address system. Handy-talkies enable committee members to make instantaneous reports from the stands about the snap and precision of the formations. New members are now instructed on the use of the flash color cards by a movie short shown at the beginning of each Block "I" season.

(Courtesy, Publicity Department, Athletic Department, University of Illinois)



The Marching Band in full stride in the Stadium.



The Navy Anchor. Crowds were small in Depression Years.

"Purdue" is perfectly formed by the Illinois Band.

Bruce Foote Sings

Highlight of the Band Formations at the Illinois-Notre Dame game September 26, 1946, in the Illinois Memorial Stadium was "The Cathedral", surmounted with a Cross, facing the Notre Dame stands.

Prof. Bruce Foote, Illinois School of Music, sang "Ave Maria", with Band accompaniment. The 175-piece Band was clad in white shirts, with dark trousers that sultry afternoon and made an imposing sight.

Remember that great game, with 75,119 people packed into our Stadium---our greatest football crowd. Tickets were offered at $15 per cardboard.

The weather was HOT---not merely warm. It was midsummer baseball weather for a football game. It was "White Shirt" Day. Men did not wear coats, not to mention overcoats and other football toggery. Foote and the Band thrilled all hearts that warm afternoon. Notre Dame sent a large contingent. "Planes, Trains, Cars bring Thousands Here" said the Urbana Courier. That was the game when everyone ate from their lunch-kits, due to the announcement that no one could buy "eats" near campus. Even the Illini Union Building did slight business that day. That was the year of a BIG enrollment at Illinois--reaching 18,362 on the Champaign-Urbana campus.

CHAPTER THIRTY-TWO

RAYMOND F. DVORAK.

Coming to the Illinois campus from his tome home of Algonquin, Ill., and becoming an efficient members of the University Bands -- later to advance to the position of Assistant Director--was Raymond F. Dvorak.

His name first appears in the 1918-1919 roster of the Concert band, where he occupied first chair in the third Clarinet section. The next year, he was second chair in the Bassoon section and he continued to hold that position for his University course, receiving the Varsity Band Emblem in 1920-1921. He taught music and directed the band in Urbana high school, as have several of Harding's assistants, among them Max Krone, Clarence Sawhill, Walter Duda, others. His work with the Second Regimental Band two or more afternoons each week has been noted. Dvorak became an Assistant in the Band in 1922-23. In 1927, he advanced to the position of Assistant Director, with Max Krone, Assistant Conductor. Dvorak was named Conductor of the First Regimental Band in 1926. Besides Krone, the position of Director of the Second Regimental Band was held during these years by Bruce Jones, Neil Kjos and Graham Overgard.

Dvorak continued in his dual capacity as Assistant Director of the Concert Band and as Conductor of the First Regimental Band until 1934, when his great moment came, and he was named Director of Bands and Associate Professor of Music at the University of Wisconsin, thereby becoming co-ordinate in Big Ten rank with Harding, just as Glenn Bainum had done in accepting the Directorship of the Northwestern Bands. Dvorak was succeeded at Illinois by Mark Hindsley.

Dvorak was a man of great talent and tremendous energy. He was a skilled pianist and was especially gifted in performing unusual feats and stunts. He has been well liked and was popular among faculty and students alike both at Illinois and at Wisconsin.

He became interested in judging band contests and was likewise attracted to the fine work of the American Bandmasters Association. On the Illinois Campus, he was especially skilled in directing the work of the great Singing and Marching Football Band, Harding has always given Bainum, Dvorak, Sawhill, and Hindsley, aided by other adsistants, full credit for the magnificent work which this fine musical organization has accomplished.

Dvorak's Serious Accident.

Dvorak was engaged to serve as an adjudicator at the 16th Annual Tri-State Band Festival, Phillips University, Enid, Okla., April 14, 1948, when the great tragedy of his life occured. He was aboard a Rocket train on the Rock Island railroad when his train was sideswiped by another train at Kremlin, Okla., 12 miles from Enid. Dvorak was grievously injured, suffering the loss of his right arm, and it was feared, for many weary months, of his left leg. Happily, the leg was saved, but the right arm was gone forever. Fortunately, Dvorak was left-handed. He walked for several months with a crutch and finally a cane.

"During these many months, I found time to pray; prayer is not only a great comfort, but a source of strength. I did some reading, a bit of study and a little writing. The first year after I was injured, two of my songs for mixed chorus were published. I finished editing a new song book for the University of Wisconsin and have several more songs for chorus in preparation. I also arranged two fan fares for the Wisconsin football band."

Dvorak, during his convalescence was presented with an honorary membership in the American Federation of Musicians, local 196; honorary membership in the Rotary Club, Madison, Wis; life membership in the Wisconsin School of Music association, and the presidency of the Wisconsin Bandmasters' Association.

Harding--Not In The Wreck

It is always interesting to speculate, in passing, the difference a choice of routes might have meant to Harding, who attended the same Festival--for his 15th season—and to Dvorak. Harding drove his car from Champaign to Enid. Dvorak took the train, Madison to Enid. If harding had traveled by rail, would he have been seated with Dvorak? Harding would doubtless have been injured, if by chance, he had been seated with Dvorak. Upon the contrary, if Dvorak had been seated with Harding, neither would probably have been hurt. Or, if Dvorak had joined Harding driving, it is probable there would have been no injury, as Harding made the motor trip in safety.

Mrs. Dvorak came to her husband in the Enid hospital, with Harding being inclose attendance. Bandmasters attending the Festival were thoughtful with flowers and letters. After several weeks, Dvorak was able to return to his home in Madison, to begin the long struggle of regaining his health and strength.

His Accomplishments at Wisconsin

Dvorak developed the singing band at Wisconsin, also mass singing band at Wisconsin, also mass singing at football games, Formations without signals and animated Formations. He originated the airplane band Formations with sound effects; the spelling of the score of the game immediately after the final whistle; the flank and oblique movements in Formations; and the singing of "salute" songs to competing teams and their rooters.

Raymond F. Dvorak, one of Harding's able assistants.

His bands at Wisconsin have numbered 200 or more players. They have been noted for their color and pageantry at football games and especially for Homecoming, Dad's Day, other festive week-ends. It is said that Dvorak "always come up" with special programs and stunts for these occasions. His Concert Band at Wisconsin has been uniformly of high order. Concerts have been played on weekly broadcasts over Wisconsin radio station networks annually for a

dozen years and his bands have also been on national network radio programs six times since he went to Madison. He also organized and directed the All-Star Band in Chicago three times in recent years, during the absence of Director Glenn Cliffe Bainum in World War II.

Doctorate of Music Degree

Dvorak was invited to the June 5, 1950 Commencement, Illinois Wesleyan University, Bloomington, Ill., to receive the honorary degree of Doctor of Music. He was especially proud of his former student, Dr. Kenneth Cuthbert, dean of the school of music there, who read the citation at the academic ceremony. While using a cane most of the time, Dvorak was able to walk the few necessary steps to receive his doctor's hood. Mrs. Dvorak accompanied him to Bloomington, their first trip away from Madison after he had returned from the Enid hospital. Harding and Burford attended the commencement. Dvorak's previous academic degrees were bachelor of science, 1922, and bachelor of music, 1926, each from the University of Illinois.

Faith--Wins for Dvorak

Speaking of his long struggle to regain his strength, Dvorak said:- "Above all, I am thankful for Faith--Faith in God--for without Faith, there is no Hope, and without Hope, no Courage. Deo Gratis".

DVORAK'S REMINISCENSES OF THE ILLINOIS MARCHING AND SINGING BAND

By Raymond F. Dvorak, Director of Bands,
University of Wisconsin
Former Assistant Director of Bands,
University of Illinois

(Author's Note--"I raised Dvorak from a pup", recalls Harding, in reviewing his recollections of old-time Illinois Band Members, especially Bainum and Dvorak. We asked Dvorak for his memories of the famous Illinois Marching and Singing Band--which we present just as Dvorak prepared them).

"I took over the drilling of the Illinois Football Band in September, 1926 and continued through June, 1934. During this period, the Illinois Band introduced many new features pertaining to football pageantry. Most of these innovations were inspired by Mr. Harding. He always insisted that the Band play well. I remember in 1924, at the dedication of the Memorial Stadium, where among other numbers, the Band played "The Victor's March" (Michigan song—we played and defeated Michigan that day—a great Red

Grange day, too) by Elbel. After the game, Mr. Elbel told us that it was the best performance of his march he had ever heard (I believe that Elbel still lives in South Bend, Ind., has a music store there.)

"Many new marches were written for Harding and introduced on the football field. The late Harry L. Alvord wrote many March-Paraphrases on well-known songs, at the suggestion of Harding. The first of these was the paraphase of "My Hero" from Lehar's "The Chocolate Soldier". The March, "Glory of the Gridiron", was also inspired and named by Harding. The Paraphrase on "The World is Waiting for the Sunrise", by Alvord, was introduced at the Illinois-Army game (described elsewhere in this volume) in Memorial Stadium.

"The March of the Illini", by Alvord; "University of Illinois March", by Sousa; "The Pride of the Illini" by King, and "The A.A. Harding March", by Mader, were all written for Harding, who played Mader's March for the first time at the National Music Camp, Interlochen, Mich, but not until Harding, in all of his modesty, covered, all the titles on each part with gummed labels.

"Harding was always searching for new material to be used on the football field. He adapted the fanfare from Rimsky-Korsakov's Capriccio Espagnol". The Illinois Band was the first band to open its performance with a fanfare. Harding always used that type of fanfare-- "Capriccio Espagnol".

"When we played the Army in the Municipal Stadium, Cleveland, our Band played "The Braying Mule" from Ferde Grofe's "On the Trail" from "The Grand Canyon Suite", with a caricature of an army mule opening his mouth and wagging his tail. One of our most discussed stunts was "The Clock", with a living second hand going around once a minute and a drum major's baton for a pendulum. The remainder of the Band spelled out the time of day between halves. The second time we did this stunt, the time we spelled was 2:28 P.M., 2:29 P.M. and 3:00 P.M. The next time we started at 3:09 P.M. through 3:11 P.M.

"The Band was prepared to spell any time of the afternoon, and when the stunt was finished, even though the time indicated was correct, no member of the Band knew the correct time. The first instance of this being done was at a Northwestern game, with Quinn Ryan announcing over the air.

"Among our other stunts were Shield for U.S. Military Academy: The Sky Ride (the feature ride of the Century of Progress Exhibition, Chicago, 1933-34;) and a salute to Knute Rockne, famed Notre Dame coach at the time of his tragic death.

"In 1928 we introduced "Chief Illiniwek". This tradition "took" like wildfire. Lester Leutwiler, who had been one of my students in Urbana high school, was the first "Chief Illinwek". The same Indian dance and Indian music are still a part of football pagenatry at Illinois.

"We introduced what Harding liked to call "Salute Songs" in 1926. I remember in 1930 when we played the Army at Yankee Stadium, we sang a salute to the Army's Song, "Benny Havens" and you could have heard a pin drop as 80,000 people listened. You will have to blame me for the words of most of the salute songs and, of course, to the words of "The Pride of the Illini" March. Mike Tobin never did like those words. I think I could write better words now, but those were the best I could do then.

"We took the Band to Marshall Field (or Stagg Field, as it was later known), University of Chicago, just after the coaches of the Western Conference ruled that only 100 men could be admitted to the game as a home or

visiting band. The rule was inspired by Amos Alonzo Stagg, so the only place where it was enforced was on his own Stagg Field. We took 100 men. Even Harding remained at home, so that one more bandsmen might make the trip. Stagg was afraid our Band might inspire our team to victory over his team.

"I recall the first time we performed on the field without the aid of drum major, whistle or any signals of any kind (Harding's idea). The stunt was publicized. A woman reporter came down from Chicago to write a feature on the game for the Herald-Examiner. When she asked us how it was done--we told her it was a secret. She had it figured out, she thought, for in her article, she said it was done with morrors. She thought the celluloid covers on the march books were mirrors.

"We did many tricks which escaped the attention of the rooters. Mike Tobin used to say that Harding and I stayed up all night cooking up new ideas, when all the Band needed to do was to form "Illini" and sing "Hail To The Orange"--and everybody would be happy.

HARDING'S CANE UMBRELLA

"But enough of football. I must tell you about Harding's cane umbrella. In 1926, Harding toured Europe. When he returned, he told me how badly he felt, after carrying a beautiful Italian Malacca cane all over Europe and Canada, he left it on the rack over his seat on the Illinois Central train when he got off at Champaign. Harry Knapp, the city passenger agent at Champaign, wired the train, but the cane was never found.

In 1932 I was teaching at Julliard School of Music in New York City. That was the summer I packed the Sousa Library in the Manhatten Warehouse and shipped it to the Illinois campus. While walking near Times Square, I went into "Uncle Sam's Umbrella Shop" and I found what I believed to be an umbrella cane which was similiar to the one which Harding had lost. It had been made in Italy, too! Before I placed the cane on Harding's desk, I wrapped it well, smudged up the paper, and then attached an Illinois Central "Lost and Found" tag to the package, giving the exact date and time the cane was lost and found. Only Mrs. Roberts, Band Secretary, was present when Harding came in that morning. The first words she heard Harding say were, "I thought the conscience of the Illinois Central would bother them", He showed the cane to Mrs. Roberts, as he did to many others, and pointed to the particular knot in the wood which identified his original cane. Mrs. Harding called me several times and asked me to reveal my secret, for she said he always found great pleasure in telling the story of his cane umbrella which had been lost for several years. When I finally confessed my "sin", he said the only thing he could not figure out, was that the felt case which he had discarded was on the cane umbrella when he unwrapped it.

HARDING--NEVER AN UNKIND WORD

"I CAN ONLY SAY THAT IN THE 14 YEARS I WORKED WITH HARDING (HE ALWAYS INSISTED IT WAS "WITH" AND NEVER "FOR") I NEVER HEARD HIM SPEAK AN UNKIND WORD ABOUT ANYONE".

CHAPTER THIRTY-THREE

CHIEF ILLINIWEK

The spirit of the Illinois tribe of Indians hovers over the University of Illinois campus--one of our most colorful and treasured traditions. Much of this, indeed, is tradition, with scanty historical source materials underlying it. But we love it just the same. The spirit of the mysterious, the legendary, the mthological, is good for us. We need this dash of "Make Believe", just as we do the results of research and scholarship in scientific and historical source backgrounds.

The Illinois tribe of Indians maintained they were "Men". They insisted according to the tales, "We are Men". Therefore, the spirit of the Illinois Indians has always been associated with "The Fightin' Illini".

It was, and is, appropriate that Chief Illiniwek", the embodiment of the Red Men who had vanished before the overwhelming waves of White Men, should return to the land of his fathers. It was fitting that he should revisit the Illinois campus. In the name of his tribe and in memory of his forefathers and of the warriors who had struggled and died in both prehistoric and historic Illinois, it was both proper and pleasing that the Chief should strut his stuff and perform his ancient ritualistic dances, in the lovely days of Indian Summer, while the Marching Band played wierd incantations before the packed Stadium of contemporary Palefaces.

Lester Leutwiler '29, son of Professor Oscar A. Luetwiler, head of the department of mechanical engineering, emeritus, and Mrs. Leutwiler (deceased March, 1950) was the first to portray the role of "Chief Illiniwek" in the football, season of 1926. His portrait, in Indian regalia, has appeared many times on campus. It was included, for the first time, in the Souvenir Program for the March 2, 1927 Anniversary Concert. This was an excellent picture with "The Chief" extending his hand in a "How" to the Stadium crowds. This gesture, followed by the singing of "Hail to the Orange" and "Illinois Loyalty" has, indeed, become a cherished tradition on the Illinois campus.

Leutwiler's pose as "Chief Illinwek" has been painted on the east wall of the new "Kaesar Room" in the University Y.M.C.A. Funds for this lovely snack-bar and campus retreat were provided by the late Dr. Albert F. Kaesar '98, college of medicine '01, (deceased January 28, 1940, St. Louis, Mo), a brother of Mrs. Leutwiler and an

uncle of Lester Leutwiler, also a brother of William G. Kaesar '04, (deceased August 6, 1947, Madison, Wis). To all alums and campus visitors--the next time you are on campus, drop by the "Kaesar Room" in the "Y".

Lester Leutwiler, '29, First Chief Illiniwek. Now with Pet Milk Company, St. Louis.

The regalia, including trousers, blouse, moccasins, beads and elaborate head-dress, with feathers, were carefully checked for Indian accuracy, although opinion has been heard they come from Indian tribes in the Wyoming--Montana area. Funds for the garb were provided by Issac Kuhn, president of Joseph Kuhn & Co., Champaign clothiers, good friends, of the University.

AMERICAN INDIAN TRADITIONS AT THE UNIVERSITY OF ILLINOIS

An Article by C.C. Burford, in the Journal of the Illinois State Archaeological Society, January, 1947 Volume IV, No. 3. Mr. Burford served for nine years as Editor of this Journal.

(Naturally, some changes in the use of Indian names and traditions on campus have been made since this article was published in January, 1947. It was designed to give an overall summary of the many times words and legends of Indian background have appeared upon the Illinois campus. These names and traditions were checked in the fall of 1946 with University officials and were correct and in usage at that time. Many, indeed, are happily preserved on the Illinois campus in spite of the tremendous increase in number of students, reaching 19,500 in the immediate post-War II period. These Indian traditions, remain among the most cherished of campus life).

What is now the State of Illinois was for many years the abode and the hunting-grounds of prehistoric peoples. Many of the largest Indian Mounds in the United States, notably those in the general Cahokia Mounds State Park area, are in Illinois. The Mississippi and the Illinois Rivers in Illinois are flanked by mriads of Mounds, Camp-Sites and Village-Sites.

With such a wealth of Indian background, it would only be natural that the University of Illinois should cherish numerous fascinating Indian traditions and should foster organizations and activities with an American Indian setting.

Even the name of the State and of the University, too, that of "Illinois," is of Indian origin. The Illinois Indians lived along the Illinois River, and in its broad valley, and near the Mississippi in the Cahokia region. The Illinois Indians formed a strong confederation composed of the Kaskaskia, Peoria, Tamaroa, Moingwena, Cahokia, and Michigami tribes. The name of "Illinois," as applied to this Confederacy, has been translated as "Men," or as "Strong men." Members of this Confederacy called themselves "Illiniwek," or "Supperior Men." The words "Illini" and "Illiniwek" appear in many instances on the University of Illinois campus and are usually assumed to mean "Men," or otherwise indicate the strength of manhood--certainly, an appropriate designation for the youth of a great state attending a great state university.

WIDESPREAD USE OF WORD "ILLINI."

Students and athletes of the University of Illinois are universally known as "The Illini". This designation has appeared in the news and sports

columns of the press for years. "The Fightin' Illini" has become a slogan of athletic prowess and of skill reflective of the stalwart origin of the Indian name.

Since students of the University of Illinois are so uniformly known as "The Illini," there has been a tendency, of course, to Latin-ize the word "Illini" into its masculine and feminine, and into its singular and plural. For instance, a woman student of the University is known as an "Illina" and a group of women students as "Illinae." In like manner, a man student is called "Illinus" (although this word is not so frequently used) while men students, and indeed the entire student body as well, are called "The Illini."

However, as Dr. Charles A. Williams, of the Department of German, and also a Latin scholar, once noted, in a friendly protest to "The Daily Illini," campus newspaper, it is not correct to Latin-ize a word of American Indian origin, because the linguistic bases of the two civilizations, the Latin or the Roman, and that of the aborigines of North America, are so entirely different. Therefore, Dr. Williams held it incorrect to speak of University of Illinois women as "Illinae."

"THE ILLINI"--STUDENT NEWSPAPER

Delightfully cherished on the Illinois campus is the name of its newspaper, "The Daily Illini", casting into constant perspective the American Indian origin of the name of "Illinois."

This newspaper had its beginnings as "The Student" in November, 1871. It was considered the property of the senior class. It was, indeed, such poor wealth that it was an unwelcome burden to anyone who would assume the editorial responsibility from the outgoing staff. It was published by a group appointed by the student management committee, with the beloved Dr. Thomas J. Burrill, campus leader for many years, as adviser. The Editor of this Journal has recently enjoyed reading a copy of "The Student" of 1873.

In January, 1874, George R. Shawhan, a student, later for many years county superintendent of schools of Champaign county, Ill., served as Editor of the paper. He suggested not only a change of name, but also the name "Illini". Dr. Burrill protested. He did not approve the word, perhaps there was no such word. But Shawhan found it in the dictionary. At length, Dr. Burrill approved the name with the understanding that it should be pronounced with the accent on the second syllable, as Il-li-ni," and not as "Il-li-ni."

"The Illini" was published as a weekly, or as a tri-weekly, from 1874 until 1907, when it became "The Daily Illini." It is now one of the outstanding campus newspapers in the nation and was the "FIRST" campus newspaper in the United States to use Associated Press wire service.

A modification of the word "Illini" appears in "The Pier Illini", published by the Navy Pier branch students, Chicago. Another modification is found in "The Millini," a campus military paper. A still further modification of the word "Illini" appears in "The Illio," the name of the campus year-book. This was begun in 1884 as "The Sophograph," and was so called until 1895, except for Volume II which, for some reason, was called "The Saturian." It has been known as "The Illio" since 1895, was published by the junior class until 1930, and since 1930 by the senior class.

CAMPUS SOCIETIES WITH INDIAN NAMES

Several campus organizations preserve in their names the lovely Indian traditions of the University.

"Tribe of Illini," a local organization, is a society of athletes, to which about 90 men are invited to become members, with membership limited to men who have won the coveted letter "I" in a campus sport.

The most picturesque society with Indian fanfare is "Sachem," a local junior honorary society which recognizes sophomore men prominent in campus activities. Membership is usually about 35. "Sachem" conducts, in normal years, an impressive initiation ceremony on the steps of the University Auditorium, following a twilight band concert in the spring. Warriors, clad in blankets, and with head-feathers and red bronzed cheeks, receive the new initiates with a dash of pageantry which is indeed unique. An Indian tee-pee is a part of the backdrop of the improvised scenery of the initiation, with grunts and "Ughs" emanating from the throats of the seasoned braves as new Red Men are greeted. Sachem has sponsored the annual "Sachem Sing," a contest between fraternities, held each spring.

"Ma-Wan-da," a senior organization, with about 25 members, recognizes men students prominent in campus activities. Men in their late junior years are invited to join. Names of initiates are posted on an arrowhead plague on the great elm tree at the southwest entrance to the Illini Union Building. Names of members of Ma-Wan-da of previous years are preserved on enlarged arrowhead frames in the first floor corridor, Administration West Building.

"Tomahawk" is the name of another local society in which freshmen are honored for their leadership in campus activities.

INDIAN PRINCESSES FAIL IN THEIR TRADITIONS

Unfortunately, women students of the University of Illinois are not as zealous as the braves in preserving the campus Indian lore.

"Wat-che-ka League," an organization of women's students formed in 1898, idealized the name of an Indian princess, "Watche-e-kee," modified into "Watseka." However, in 1908, its name was changed to the matter-of-fact Anglo-Saxon "Woman's League." The name of "Watcheta League" was suggested by the late President David Kinley, then Dean Kinley. As he was born in Scotland, and received his early academic training at Yale, it is interesting to note his interest in Indian names. However, the fact he secured his doctorate from the University of Wisconsin, in which "The Significance of the American Frontier" was emphasized, may explain this, for a native son of "Old Scotia" was enraptured, too, by the romance of the terminology of the American Indian.

Students of Indian history in the State of Illinois recall that Gurdon Hubbard, a famous fur-trader among the Indians, came to the Illinois River country at Hennepin, and later Peoria, as early as 1818, and in the early 1820's blazed the trail from Vincennes, Ind, and Danville, Ill., to a log village which was arising around historic old Fort Dearborn and which was called by the Indians "Che-ca-gou" (there are various spellings of the word) Hubbard took as a wife an Indian lass, said to be a princess by the name of "Watch-e-kee," from whence the name of Watseka, Ill. A plaque in the northwest part of present-day Watseka commemorates the fact that Hubbard was the first White settler in that area.

"Wat-che-ka Sing", a contemporary carry-over of the name of, at least, the old-time "Wat-che-ka League," is sponsored by Woman's Group System, an organization of women living in independent University residence halls, promoting a competitive song festival each spring.

The names of Illiola Literary Society and of Alethenai Literary Society, each composed of women students, many years ago, carried adapted names of Indian origin.

We usually associate "Feathers" with the fanciful headgear of an Indian brave, a man. But at the University of Illinois, "Feathers" for many years was the name, with various adjectives denoting colors, of women's organizations. "Orange and Blue Feathers," was a society of freshmen women who studied the aims, ideals and objectives of the campus. Later, the organization was divided into "Orange Feathers" and "Blue Feathers." There were also "Gold Feathers," an organization of sophomore students, and "Silver Feathers," a society of women students who transferred from other colleges and universities to Illinois. But, again, it is to be regretted, "Feathers" have slipped into oblivion from the Illinois campus.

CHIEF ILLINIWEK

Most beloved of all Indian traditions on the Illinois campus, certainly held in fondest remembrance by all alumni and by visitors to football games in Memorial Stadium, is "Chief Illiniwek," who dances the ancient ceremonial rituals of the Red Man between halves of football games, while the great Illinois Football Band, softly plays the traditional music of the Red Man.

Chief Illiniwek in 1944, Illinois leading Notre Dame, 7-6.

Clad in full Indian regalia, Chief Illiniwek struts his formations in perfect time and unison, with his Indian attire and pageantry at "half-time," while cheering crowds, numbering from 50,000 to 75,000 persons, are thrilled with the beauty of the scene. Certainly, there is no finer Indian tradition at any American university than Chief Illiniwek, as he delightfully dances to the applause of vast Stadium football crowds. During World War II, when the number of men students dwindled to almost zero, a woman student played the part for two years, and was known as "Chief Illinawek," and once more we conscious we have fallen into inguistic error in Latin-izing and American Indian name.

"Illibuck," a huge wooden turtle, served as the trophy between Illinois and Ohio State and made his home for a year with the team winning the annual Illinois-Ohio State football game. Interest in this tradition, with a partial Indian derivation, has not been maintained within recent years.

PROMINENT INDIANS ON CAMPUS

Dr. Carlos Montezuma, class of 1884, is the most famous American Indian on the alumni rolls of the University. He received his early education in the West Shoshone Agency in the present State of Washington, and later was a student at Carlisle Indian School for two years. He studied medicine and became a specialist in stomach and intestinal diseases. Dr. Montezuma was the author of numerous pamphlets, one being entitled "Let My People Go." He struggled for years, through published articles, for the freedom and citizenship of the Indian.

Another prominent Indian student, a good athlete and a great football player, was Francis Marion Cayou, who studied civil engineering at Illinois from 1899 to 1903. He was tall, straight, powerful in physique. He distinctly showed the fine qualities of his Indian ancestry. Needless to say, at a time when students of other races and nationalities than the conventional Midwest type of students, were extremely few at the University of Illinois, Cayou, with his prominent Indian facial and body characteristics, attracted wide attention from the typical paleface students.

But--across the years--the American Indian traditions at the University of Illinois have been a delightful feature of campus life. The Editor of this Journal, who has loved the campus throughout his lifetime, hopes these traditions may abide long and may remain undiminshed during coming decades.

A "Chief Illiniwek"---"Gone West".

Colonel John Grable '47, who served as Chief Illiniwek in 1938-1940, was instantly killed in the crash and explosion of a B-29 February 7, 1952, near Toyko, Japan. He attended Illinois from 1937 to 1940 and again from 1946 to 1947, when he received his degree. He entered military service between his two periods at Illinois and again after graduation.

Ed Kalb---One of the best in the role of Chief Illiniwek. Now with American Music Conference, Chicago.

PART FOURTEEN

THE MID-TWENTIES

A PERIOD OF CAMPUS EXPANSION
AND OF BAND DEVELOPMENT

AMERICA WAS RUSHING TO A NEW
PEAK OF PROSPERITY

TO THE DEPRESSION OF 1929

CHAPTER THIRTY-FOUR

A WIDE RANGE OF WORTHY CONCERTS CONTRIBUTING TO UNIVERSITY LIFE

Over the years, the Band cooperated in furnishing music for many meetings held on campus.

A concert was given March 11, 1913, for the meeting of the Illinois Water Supply Association, the program being presented in "The Chapel" in University Hall. Do you recall "The Chapel, ye of yesteryears? This concert was enjoyed so much that a repeat performance was presented at the 1914 meeting of the same association--once more in "The Chapel". Bainum pleased--he always did--with his xylophone solo, "William Tell", Fantasia, by Rossini, at the 1913 concert. Kirby, Rogers, McClelland, Powers were delightful with their Quartet from Rigoletto", by Verdi, on the 1914 program.

"Short Courses"--College of Agriculture

Concerts were frequently presented for the "Short Course" of the College of Agriculture. This fine work has expanded to become truly state-wide in its importance and now includes several thousand men and women each year in "Farm and Home Week".

"The Christmas Ship" Program

Remember "The Christmas Ship" in the fall of 1914, sponsered, for the most part, by the late Henry Ford, designed "to take the boys out of the trenches by Christmas"? This ship carried several ambassadors of good will and peace on earth to Europe. It had for its most worthy purpose, the ending of the First World War (we had only begun to number our wars then) which had started in August, 1914, "by Christmas".

The purpose was commendable. The end of the war was not achieved, however, until November 11, 1918, when "The Armistice" terminated a long and bloody war which at length involved the United States.

The Illinois Band and the Choral Society presented Sunday evening, November 1, 1914, the program for "Christmas Ship Day", with Dean David Kinley (then Dean of the College of Literature and Arts), presiding. The Band played three numbers, "The Triumph of Old Glory", by Pryor; Overture, "Morning, Noon and Night in Vienna" by

Suppe; and March, "Semper Fidelis", the Official Presidential March, by Sousa. The address was delivered by Lillian Bell, Christmas Ship Editor, the Chicago Herald, and the originator of the idea, whose picture adorned the programs distributed at the meeting.

"On to Wisconsin"

The impending game with Wisconsin, November 21, 1914, was deemed important enough that an "On To Wisconsin concert" was given in the Auditorium, November 18, 1914. Selections by Frim, Gounod, Sibelius, Briquet, Suppe and Irving Berlin were played. Many Illinois songs were sung. Notes on the Program advised, "Everyone should learn the chorus of this new March Song, "Illinois Forever" and sing it with the Band", and also, "Let us beat Wisconsin's singing as well as its football team"—and "now all together for a 1,000 per cent team and a crowd to follow the Band to Wisconsin".

Many Miscellaneous Concerts

"The University of Illinois Military Band" gave a concert in the Auditorium, at 5:00 0.?., Friday, November 20, 1914, "complimentary to the Annual High School Conference" then in session on the campus.

The American Chemical Society, meeting on campus April 18, 1916, was favored with a Band concert. Wayne Kirby and Miles McClelland were featured as soloists. The program concluded with Victor Herbert's "American Fastasia".

Memorial Tree Planting

An unusual participation by the Band was the Memorial Tree planting on "The Military Drill Field", April 20, 1920, in honor of the Gold Star Illini of the First World War. The Band played "Musical Numbers" we are told. Acting President David Kinley gave the Memorial Address.

"Beat Ohio" Concert

A send-off to the football team before an Ohio State-Illinois game was given by the Band November 17, 1931. Two new Sousa marches, "Keeping Step With the Union" and "On the Campus" were played—as numbers to pep up the team and rooters. Newcomb played a cornet solo, "Remembrance of Switzerland", by Liberati. The winning Homecoming song,"Loyal Sons of Illinois--the lyrics by G.V. Buchanan and the music by Bill Donahue--was printed as a part of the audience program.

"Impromptu Concert"

This program was given May 24, 1922, as an indication of the Band's ability to read music at sight, a requirement of good musicianship by Harding. This program has been previously described by Ralph Thompson '23 in this volume.

A similiar concert was presented May 16 as "The Fifth Twilight Concert", which was also a sightreading program. This could have been the one mentioned by Thompson. However, these programs were given occasionally as a test of the sight-reading ability of the Band.

Concerts for High School Bands

"Complimentary Concerts" for the Illinois High School Bands were given for many years. We have the programs for the years 1926 to 1938, both inclusive. Much of the music presented followed the selections used in the Anniversary Concerts of those years. There were many special features which thrilled not only the visiting youth from the High School Bands of the state, but the visiting band instructors and the University public.

Harding considers these among the most important concerts given under his administration, for they inspired the youth of the state, the high school bandsmen, who had come to campus to drink at the musical fountains provided by the Bands Department of the University.

In 1926--High School Bands Played with University Bands

A notable feature of the concert for High School Bands April 24, 1926 was the playing of the Overture, "The Year 1812" by Tschaikowsky, by the combined University Bands of 300 pieces augmented by 15 Class A High School Bands. A cannon was provided through courtesy of the University Military Department. University chimes, (in tower of Old Library) and convocation bell (in east tower of University Hall) were used by arrangement with the Supervising Architect. Harding worked out the engineering details required for this feature number. Sousa's great March, "The Stars and Stripes Forever", was remembered by the high school youth who participated.

The April 30, 1927 Concert in honor of High School Bands visiting on campus "consisted of numbers selected from the University Band's present repretoire by visiting bandmasters and bandsmen". A list of 53 numbers was given in the printed program, from which selections could be made, ranging from Wagner, Saint-Seans, Sibelius, Tschaikowsky, Doppler to Victor Herbert and Sousa.

This plan was repeated in the April 28, 1928 program for visiting high school band instructors and bandsmen.

The April 27, 1929 Concert for the High School group followed rather closely the March 1, 1929 Anniversary Concert Program on campus. However, as a special feature, Richard Stross, formerly with the Sousa Band, played, as a Cornet solo, "Sounds From the Hudson", by Herbert Clarke.

Sousa--Honored Guest--1930

Sousa was the guest of honor at a "Complimentary Concert" given March 20, 1930 in the Auditorium. Harding conducted the first part of the program, the Band playing Symphonic Poem--"Phaeton" by Saint Saens; "The Pines of Rome" by Respighi; Minature Rhapsody, "Virginia" by Haydn Wood; and a group of three numbers, "Valse Triste", by Sibelius, Variation from the Ballet Suite, "The Seasons" by Glazounow, and "Flight of the Bumble-Bee" by Rimsky-Korsakow. The talented Russell Howland played "Concerto No. 1 for Clarinet, Opus 74" by von Weber.

Lieutenant-Commander John Philip Sousa (the program giving his naval title from World War I) conducted the second half of the program, beginning with the mighty Overture to "Tannhauser" by Wagner and a "Symposium of Marches by the March King", which consisted of "The University of Illinois", "Semper Fidelis" and "The Stars and Stripes Forever".

This was one of the really important concerts of the entire Harding directorship on campus--a tenure which held so much of inspiration, education and Americanism for students, faculty, visitors and the general public.

Goldman--Guest of Honor

But hold--the cup of musical enjoyment and appreciation at the University of Illinois was really overflowing in the spring of 1930.

Visiting high school bandsmen were treated to another vision of the real heights and depths of symphonic band music April 26, 1930, when another noted Bandmaster was guest of honor on the campus . This was Edwin Franko Goldman, director of the great Goldman's Band of New York, and a personal friend of Harding.

The first half of the concert was repeated from the first portion of the outstanding March 20, 1930 Concert when Sousa was honored guest. Howland again pleased as soloist, his selection being a real inspiration to the youth of the state coming to campus as high school bandsmen.

Goldman conducted Part II of the program, directing, as Sousa had done a month earlier, the tremendously big Overture to "Tannhauser", also his own composition, a March "On the Mall", and the Symphonic Poem, "Finlandia", by Sibelius. The concert closed with Overture, "Poet and Peasant" by Suppe and "Echoes from the Illini Stadium", all of which thrilled the Young America present.

Henry Fillmore--in 1931

A continuation of fine things for the High School group to enjoy was provided April 25, 1931, when the composer and band director, Henry Fillmore, then of Cincinnati, Ohio, was guest conductor, assisted by "Mike", the Radio Hound. Fillmore conducted two of his own compositions, the March, "Americans We" and the Novelty, "The Whistling Farmer Boy and His Dog", featuring "Mike", also a Sousa March, "George Washington Bicentennial", then new.

Other feature numbers on this program were "The Clock and the Dresden Figures" (for Band, with piano solo) a new number, with Raymond Dvorak at the piano; and the Fantasy," Victory Ball, after the poem by Alfred Noyes, British poet, to the memory of an American soldier, Ernest Schelling, in which the Concert Band was augmanted by the two Regimental Bands and the Organ, with Lamson F. Demming, School of Music, at the Organ. Russell Howland delighted with his Clarinet Solo, "Scherzo Brilliante" by Jeanjean. The concert closed with a "Massed Band Program" conducted by visiting bandsmen.

Simon, Bachman, Holmes, Grabel, Guests at the 1933 High School Concert

Outstanding was another of the many concerts given complimentary to the visiting high school bandsmen, which was held in the Auditorium April 30, 1932.

Four visiting bandmasters were present, each conducting a number, which was nothing less than thrilling, not only to the high school people but also to all lovers of the best in band music in the audience.

These conductors were Frank Simon, Armco Band, Middletown, Ohio; Harold Bachman, then of the Bachman Band, Chicago, now conductor of Bands, University of Florida, Gainesville; Guy E. Holmes, Chicago; and Victor J. Grabel, Chicago Concert Band.

Simon led in the playing of two numbers, "Tambourin Chinois" by Kreisler; and "The Cincinnati Post", his own composition. Backman led "Concert March" by Olivadoti; Holmes, March, "The Con-

course", his own work; and Grøbel, March, "Fair Chicago", once more, his own composition.

Carl Wood and Russell Howland were Illinois Band soloists that eventful afternoon, Wood playing a Cornet solo, "Carnival in Venice", by Staigers, and Howland, "Introduction and Rondo Capriccioso, Opus 28", by Saint-Seans, which had been transcribed for Clarinet by Howland himself.

This concert closed with a memorial to Sousa by the Illinois School Band Association. Features were "The Northern Pines" March, written for and dedicated to the National Orchestra and Band Camp and School Musicians, by Sousa; "Semper Fidelis" (Always Faithful) March by Sousa, conducted by M.W. Rosenbarger, President of the Illinois School Band Association; and the great Sousa thriller, "The Stars and Stripes Forever", March, conducted by A.R. McAllister, Joliet, Ill., President of the National School Band Association. A tribute was given to Sousa by Miss Dorothy Mortvedt, Sponser of the Joliet High School Band. Taps were souhded.

The 1933 High School Band Concert

Russell Howland, soon to receive his degree of Bachelor of Music from the University, conducted the Concert Band in playing his own composition "Mood Mauve".

LaVon Coolman sang "Vesti la Giubba" from "Pagliacci" by Leoncavallo. Raymond Dvorak conducted the final numbers, "Rhapsody in Blue" by Gershwin, and "Illinois Songs and Marches", the last being keenly enjoyed by the visiting high school bandsmen.

"The Pines of Rome" by Respighi, was played by request. Other numbers were Overture--"In Springtime", Opus 36, by Goldmark; Symphony in E Minor", First Movement (Allegro un poco agitato) by Franchetti; Valse Triste from "Kuolema" by Sibelius; Valse from "Valses Nobles et Sentimentals" by Ravel; The Symphonic Poem, "Don Juan" by Richard Strauss; and selections from the then current musical comedy success, "The Cat and the Fiddle" by Jerome Kern, whose music was immensely popular.

Features of the 1934 High School Band Concert

Milburn Carey, for the 1935 Concert, played "Concerto for Oboe", Opus 7 (first movement) by Grandval. The Band played the March, Paraphrase on "My Hero" by Harry L. Alvord, written especially for the Illinois Bands.

Other numbers at this concert were compositions frequently used by our Illinois Band, such as "The Fountains of Rome", by Respighi;

"Don Juan" by Richard Strauss; and Fantasy, "A Victory Ball", by Schelling, in which the Concert Band was augmented by the two Regimental Bands and the Organ, with Director Frederic B. Stiven at the Organ. Naturally, with youth abounding in the Auditorium, the Finale, "Echoes from the Illini Stadium", pleased mightily.

Three Guest Conductors In the 1935 High School Concert

The University Band, honoring high school youth, May 4, 1935, played Milburn Carey's arrangement for Band of Borodin's Symphony No. 2--First Movement. The Band also played the first performance of Russell Howland's composition, "Legend of the Pines". Glen Lee, tenor, sang Serenade from "The Student Prince" by Romberg.

Three guest conductors, who were judges of the high school contest, conducted numbers, these being Peter Buys, Conductor of the Hagerstown, Md., Municipal Band; James R. Gillette, Conductor of Carlton College Symphony Band; and Captain R.B. Hayward, Conductor of the Toronto, Canada, Concert Band.

Other numbers on the program were Overture--"The Improvisator" by d'Albert; Dance of the Seven Veils from "Salome" by Richard Strauss; "Le Villi--Witches' Ride" by Puccini; the Symphonic Poem, "Stenka Razine Opus 13" by Glazounow; "Valencia" from the suite, "Escales" (Ports of Call), by Ibert, which was then currently popular as a dance number; "Valse Triste" by Sibelius; and "Mardi Gras", from "Mississippi" Suite by Grofe. This concert closed with Harry L. Alvord's March, a Paraphrase on "The World Is Waiting for the Sunrise". The Band also played the comic strip (Mickey Mouse) from "Tabloid" Suite by Grofe.

Resphigi Honored at 1936 Concert

As a memorial to Ottorino Respighi, whose death occured within the week previous to the April 25, 1936 High School Band Concert, the Illinois Band played a special arrangement, made for this occasion, of the Introduction and Finale to "Metamophoseon".

The Program Notes carried the following comment upon this number:-

OTTORINO RESPIGHI, 1879-1936

> Within the past week, the music world was shocked to learn of the death of the distinguished Italian composer, Otto Respighi. His works have graced many of the programs of the University of Illinois Bands. To Resphigi's memory, the Band is playing a special arrangement, made for this occasion, of the Introduction and Finale to "Metamorphoseon", which he wrote for the Fiftieth Anniversary of the Boston Symphony Orchestra.

Winston Lynes was Cornet soloist, playing "The Three Aces" by Herbert L. Clarke. Grofe's Comic Strip (Mickey Mouse) from "Tabloid" Suite was enjoyed, which had been repeated from the 1935 Concert. This was an interesting example of music written in the modern idiom specially arranged for Frank Simon's famous Armco Band, as was Nocturne from "Two American Sketches" by Griselle.

Other numbers were Scenes from "Prince Igor", being Overture, Dance of the Slave Maidens and Grande Ensemble, by Borodin; Wotan's Farewell and Fire Music from "Die Walkere" by Wagner; March and Scherzo from the burlesque opera, "The Love of the Three Oranges" by Prokofieff; "Aubade" (for wood-winds, horns and harp) by Luigini; The Symphonic Rondo, "Till Eulenspiegel's Merry Pranks" by Richard Strauss; "Vienna-1913" a new composition by Bainbridge Crist, Boston Composer who endeavored to recreate that glorious tradition of Old Vienna, forever lost to the world and existing only a memory after the First World War; Nocturne from "Two American Sketches" by Griselle; and Coronation Scene from "Boris Godounov" by Moussorgsky.

The high school visitors present were royally entertained with a "Group of humorous and characteristic numbers," and best of all, "Illinois Marches and Songs".

Your Choice—At the 1937 High School Concert

What did the audience like in the way of band music? It's favorites were selected from a list of 300 numbers listed upon the Program, which had been expanded in 1937 to closely resemble in rosters, information, pictures and comment, the Anniversary Concert Programs of the Band. The selections were announced from stage as they were played.

Notable Program for 1938 High School Bandsmen

The 1938 Concert Complimentary to visiting high school bands was especially enjoyable. The double trio, which played "The Trumpeters", by Agostini, was composed of six trumpeters--Lynes, Barbour, Sexton, Work, Smith and Hines.

Other pleasing numbers were "Procession of the Nobles" from "Mlada" by Rimsky-Korsakov; "Brunhilde's Awakening" from Wagner's Opera, "Siegfreid"; Finale from the opera, "Der Rosenkavalier" and Symphonic Poem, "Don Juan", both by Richard Strauss; Nocturne and Valse from "Divertissement" (a request) by Jacques Ibert, a skillful contemporary French composer and a follower of Debussy and Ravel; "Little Tich" (The Eccentric) from "Impressions

at a Music Hall" by Pierne; Prelude to the opera, "Fervaal" by d'Indy; Fanfare and Danse Generale from "Daphis et Chloe" (also by request), by Ravel; South-American Rhapsody--Rhythms of Rio (new composition) by Bennett; Coronation March--"The Crown Imperial", written from the coronation of George VI, by Walton; Excerpts from the suite, "Pictures at an Exhibition", being "The Hut of the Baba-Yaga" and "The Great Gate of Kiev" by Moussorgsky; the Humoresque paraphase, "Pop, Goes the Weasel" by Cailliet; March-Paraphrase on "Ciribiribin" by Harry L. Alford; and March-Paraphase--"Music in the Air" by Mark H. Hindlsey, Assistant Director of the Illinois Bands, followed by the always popular "Illinois Marches and Songs". Most of the numbers presented at this concert were new arrangements by A. A. Harding.

(Author's Note--This review of some of the Concerts given by the University Band in honor of groups visiting on the campus, and especially for the High School Bands, must not be considered as all-inclusive, of the Band's activities, by any means. Through the years, the Band cooperated on almost unnumbered public occasions. The outlines here presented are only indicative of the work of the Band in contributing to the musical life of a great and expanding University).

The 1925 Anniversary Concert

Wagner's works were selected for two numbers for the March 8, 1925 Anniversary Concert. The first of these was the opening number, "Grand Festival March", which was written for the Centennial Exposition in Philadelphia in 1876. Theodore Thomas, then conductor of the New York Philharmonic Orchestra, suggested that Wagner, who lived until 1883, be invited to write a festival composition for the occasion. The other Wagnerian number, which closed the concert, "Nibelungen March" by the combined Bands, was constructed on melodies and fanfare in the four selections of "The Ring" and is most effective for Band.

Soloists were Everett Shaw, Flute, playing the "Sixth (Italian) Concerto," Op. 82, by Domersseman, which was the test piece for the Paris Conservatory of Music in 1900, and Edwin Newcomb, Cornet, who charmed with the "Flower Song", from "Carmen" by Bizet.

Band numbers were "Finale" to the Symphonic poem, "Death and Transfiguration" by Richard Strauss, arranged by Harding, to exploit the large University Collection of Unusual Instruments ("not the greatest, but probably the tallest score ever penned", commented Harding); "The Narrative of the Kalendar Prince From the Symphonic Suite, "Scheherzade", by Rimsky-Korsakov; another Symphonic Suite,

"Capriccio Espagnol", also by Rimsky-Korsakov; Overture, "The Land of the Mountain and the Flood", by MacCunn; Scherzo from "Midsummer Night's Dream" by Mendelshon; "Canzonetta", Opus 12, No. 4, by Victor Herbert, who passed away in 1924; Intermezzo from "The Jewels of the Madonna", by Wolf-Ferrari; and Ballet Suite from "La Source" by Delibes, including the Scarf Dance, Love Scene and Circassian Dance.

Band Officers and Pictures

For 1924-1925, Band Officers were Albert Austin Harding, Director; Edwin Newcomb, Assistant Director and Business Manager; Raymond Dvorak, Assistant; R.L. Dippell, President; Gilbert Roberts, Vice-President; R.H. Talbott, Secretary; K.R. Dixon, Quartermaster; Frank Blaisdell, Librarian; and L.L. Steimley, Frank Lescher, Faculty Advisers; and Deneen Watson, J.P. Foster, Student Advisers.

The Concert Band

Roster--Season 1924-1925

B-Flat Clarinet

R.L. Dippell*
R.E. Hopkins*
A.F. Hafenrichter*
A.A. Davis*
Frank Lescher*
Nathan Friedlander*
Frank Blaisdell*
C.L. Caldwell
C.A. Groves
W.F. Schmalz*
G.E. Benson
E.P. Stark
H.D. Darling*
L.L. Irwin
G.B. Supple
C.H. Davis
L.D. Whittaker
F.M. Meigs
M.S. Dunlap
R.H. Gowens

Alto Clarinet

D.P. Sullivan*

Bass Clarinet

G.A. Craig
W.H. Schoening

Soprano Saxophone

K.J. Heilborn*
L.R. Cook

Alto Saxophone

G.J. Roberts*
L.B. St.John*

Tenor Saxophone

L.W. DeCrerc

Baritone Saxophone

F.A. Matteson

Bass Saxophone

C.O. Johnson*

Bassoon

R.F. Dvorak*
R.I. Shawl*
M.F. Hackleman*

Flute and Piccolo

Hale Newcomer*
E.J. Shaw
L.F. Rahm*
P.C. Barkley*
C.E. Ireland*

E-Flat Flute

M.P. Roberts*
H.C. Teetor

Bass Flute

L.W. DeClerc*

Oboe

C.Z. Rosecrans*
T.C. Schott*

English Horn

C.Z. Rosecrans*

Xylophone

W.A. Bledsoe

Marimba

H.M. Heberer*
D.D. Richmond*

Tympani

L.A. Meier*

Drums

N.C. Conklin*
J.E. Pehlman*
M. M. Friedman*

'Cello

M.R. Patterson

String Bass

H.T. Owen

Cornet

Edwin Newcomb*
J.H.E. Decker*
H.L. Pritchard*
C.J. Henning*
R.H. Talbot*
R.B. Magor*

Trumpet

H.M. Borden*
W.R. Vandermark*
H.G. Moore
F.H. Strout*
J.P. Foster

Horns

Deneen Watson*
Howard Monk*
E.E. Stricker*
Marshall Meyer*
C.A. Berdahl*
W.E. Wade
B.R. Friedman*
V.L. Phelps

Trombone

W.C. Ray*
P.B. VanDyke*
H.C. O'May
L.B. Sperry
R.B. Applegate*
R.L. Moore

Euphonium

J.E. Jones*
Herbert Jay

Baritone

J.B. Tharp*
H.A. Pratt*

Bass Cornophone

H.W. Gould

E-Flat Bass

L.L. Steimley*
F.M. Stokke*
Paul Beam*

BB-Flat Bass

H.C. Wilson
E.H. Swartz
Marshall Holt

Propertymen

D.G. Montroy*
M.H. Klute*

Quartermaster

K.R. Dixon

The Band was assisted by Miss Lily Snellman, Harpist.

*Denotes those who wear the Varsity Band Emplem.

ROSTER OF FIRST REGIMENTAL BAND

Season of 1924-1925

C.S. Zalenski, W.H. Toates, Lester Van Tress, piccolos and flutes; J.D. Steely, C.K. Wildermuth, R.W. World, D.P. Van Duyn, R.W. Armstrong, A.E. Waterman, C.S. Fischer, D.C. Ginnings, G.C. North, R.W. Morgan, A.A. Miller, W.H. Schoening, K.H. Schepp, W.H. Pike, E.A. Thayer, G.M. Wood, A.A. Prucha, C.B. Danielson, clarinets; C.W. Johnson, D.L. Hutkin, J.M. Davidson, D.T. Beverly, H.E. Amsler, oboes; J.M. Lukacs, bassoon; T.H. Watt, R.C. Hageman, C.F. Hall, R.E. Marshall, C.P. Whalen, R.W. Kuehnel, A.T. Blomquits, A.M. Reed, R.D. Cox, K.C. Lichty, C.F. Gehant, L.S. Mathews, F.A. Matteson, C.E. Bliss, W.E. Shatwell, H.W. Ragland, saxophones; S.D. Park, A.C. Petrik, L.Y. Harkness, M.S. Frantz, K.W. Humbert, E.L. Strohl, W.F. Webb, R.B. Pease, M.W. Eisenstein, R.G. Clithero, C.D. Bennett, H.D. Wilson, H.W. Oerman, R.G. Whitmore, H.P. McConnell, R.M. Bliss, H.C. Montgomery, G.F. Olson, W.O. Rice, R.H. Walter, cornets; R. S. Madison, C.L. Waterbury, F.J. Gadient, G.H. Kenyon, C.W. Bradt, J.B. Jones, R.S. Shelton, horns; H.W. Gould, P.R. Spencer, G.R. Becker, C.H. Fencken, O.T. Parker, J.W. Collins, W.B. Thomas, V.A. Wiese, H.L. Wilson, trombones; T.L.R. Kirk, F.W. Madison, B. Stern, J.C. Donnelly, J.M. Cline , G.E. Mercer, H.K. Jewell, baritones; R.B. Hill, Marshall Holt, E.L. Howell, C.A. Handley, K.E. Wright, H.T. Owen, G.M. Ogletree, G.C. Schafer, bass horns; N.S. Spero, W.S. Wherry, Kenneth Jacobson, G.H. Bagwill, R.M. Francis, J.W. Reber, H.L. Norby, R.W. Brown, C.J. Miller, drums; W.O. Roat, W.F. Phipps, propertymen; and M.D. Frantz, attendance clerk.

SECOND REGIMENTAL BAND

Season, 1924-1925

M.L. Gillifillan, D.A. Drum, P.V. Ford, piccolos and flutes; C.H. Kaempen, W.R.O'Farrall, D.R. Bower, E.J. Lashmet, L.A. Richardson, R.E. Grenley, P.R. Nichols, G.C. McGinnis, L.L. Lantz, George Townsend; G.E. Drach, C.L. Reynolds, W.H. Bean, clarinets; P.H. Welton, E-flat clarinet; D.J. Verda, oboe; Arthur Felt, C.H. Dykema, W.M. Flowers, H.R. Herrick, M.V. Fitzgerald, R.C. Abbottm, T.E. Pope, N.W. Leuck, H.B. Lowe, L.C. Swift, J.H. Wright, V.D. Downing, J.S. Beam, L.A. Tockstein, N.S. Ruvell, L.R. St. John, H.W. Burkart, H.E. Nelson, W.F. Madden, R.A. Davis, C.G. Sanford, K.L. Stuart, D.R. Erickson, K.N. Anglemier, Edward Zimbon, L.H. Durbin, G.E. Mittleman, S.B. Ogg, saxophones; R.S. Curtis, J.J. Holub, G.P. Thompson, A.M. Hall, H.H. Ziegler, L.A. Lowenstein, E.B. Robinson, L.T. Manley, R.L. Goodman, A.I. Ramenofsky, G.M. Scott, G.A. Sams, P.D. Arensman, M.H. Gorham, M.C. Vaughn, W.H. Jordan, J.D. Barr, E.C. Kleiderer, W.F. Waters, H.E. Ryerson, D.L. Guernsey, H.O. Hale, H.J. Sloan, J.G. Pike, J.H. Green, M.S. Scott, J.R. Copeland, W.C. Shand, W.W. Boller, F.W. Dibble, H.H. Punke, C.M. Cornelius, F.R. Shull, Paul Miles, T.A. Biddinger, W.C. Sunday, Heim Wolberg, J.W. Moreland, L.E. Conley, R.O. Garrett, H.F. Irving, D.L. Dewey, G.C. Marquess, P.R. Bell, cornets; H.H. Holscher, G.E. Howell, FIV. Mayhue, L.L. Reid, R.D. Eiler, V.G. Politsch, G.R. Hess, B.L. Moberly, J.W. Stevens, horns; M.H. Whitmore, R.P. Henry, B.D. Conley, S.H. Bergstrom, C.G. Plog, C.T. Heusinkveld, H.P. Fidler, J.B. Theman, R.E. Holloway, F.W. Peterson, C.W. Graham, H.L. Porter, C.H. Wason, G.E. Lupton, W.H. McIntyre, J.H. Bassler, E.T. Schroeder, H.W. McGrath, Glenn Kammermeyer, trombones; M.C. Kabel, L.L. Kimmel, M.C. Weeks, baritones; H.W. Roat, R.K. Hubbard, Theodore Hartley, P.C. Roberts, W.S. Monroe, baritones; J.B. Belsley, E.A. Nichols, C.S. Havens, O.A. Luster, drums; A.E. Kirk, attendance clerk; and G.B. Spiegel, propertyman.

Notes on 1924-1925 Personnel

Everett Shaw, Joliet, Ill., Flute, was one of the excellent musicians in the Band, ranking with Newcomb, Cornet. D.A. Drum, Second "Reg", did not play the Drum, but Piccolo; William Bledsoe, Mattoon, Ill., was a talented marimba player, later went to the University of North Carolina. Chester Jackson, Bass Saxophone, later received his Doctorate of Education from New York City, now is Professor of Physical Education at Illinois. Clarence Berdahl is Professor of Political Science on the Illinois campus. Don Richmond, now a Champaign attorney, was chairman of the committee which raised funds for the portrait of Director Harding, unveiled at the twin Anniversary Concerts, March, 1951.

MacDowell and "The Student Prince" in 1926

At the March 5, 1926 Home Concert, the Band used four selections from Edward MacDowell's "Woodland Sketches", Opus 51--the MacDowell who had been designated in 1896 as the greatest musical genius America had produced to that year. MacDowell, born in New York City in 1861, of American parents, studied music in Paris, Stuttgart and Frankfort. Then he returned to America. A great lover of nature, he spent many hours roaming the forests dreaming of the music of the woodlands--whence his "Woodland Sketches". Unfortunately, MacDowell's life was all too brief--he died January 23, 1908, at the age of 46--but in his few years, he established himself as a great composer, one of the leading musicians our country has produced. From the ten divisions of "Woodland Sketches", four--including "To A Wild Rose", "In Autumn", "To A Water-Lily" and "From Uncle Remus"--were played in this concert.

Old Heidelberg, German university of the old-time scholasticism along the Rhine, was relived in Selections from the Operetta, "The Student Prince", immensely popular on the stage in the mid-twenties, and later, superbly done in film. "The Student Prince", in an arrangement by Harding for Band from the original orchestration (its first rendition by the Illinois Band) carried rollicking student songs and a tender bit of exquisite romance, from the heart of Old Germany, which might have been so wonderful in the overall story of civilization--but was not, alas. The play and especially its music attained unusual success in the United States.

Special Numbers

Edwin Newcomb, Cornet soloist, played "Cavatina", from "Robert le Diable" by Mayerbeer, a distinguished Prussian pianist and composer, who afterwards studied in Italy and wrote in Paris. Hale Newcomer and Everett Shaw teamed in a Duo Concertant for Flutes, with "Fantasie on Hungarian Airs", Opus 35, by Franz and Karl Doppler. The Dopplers were Flutists and were the sons of a Flutist. They enjoyed tremendous success with their operas and overtures and appeared throughout Europe in concerts or as conductors.

Director Harding repeated the massive Overture "The Year 1812", Opus 49, by the Russian composer, the brilliant Tschaikowsky. This was written in 1880 for the dedication of the Temple of Christ the Redeemer in Moscow and commemorates the stirring events of Napoleon's retreat in 1812 from Moscow. Other numbers were the Symphonic Poem, "Life Divine" by Jenkins, which opened the concert; another Symphonic Poem, "The River Moldau" (Vltava) by Smetana; Huldigungsmarsch by Wagner; and Overture, "Vanity Fair", a new composition by Percy Fletcher, a young English composer.

Another Treasured Program

Pictorially, the 1926 Souvenir Program was striking, especially a close-up of the massed Bands on the Auditorium Stage. Edwin Newcomb, Assistant Director and Business Manager, appears in a small, but excellent, picture at the top of the roster of the First Regimental Band. The Band insigniae are shown heading the roster of "The Second Reg". A panel of 12 pictures includes Raymond Dvorak, Assistant Director; Roger Hopkins, Band President; Neil Conklin, Vice-President; Edward Jones, Secretary; Horace Ingalls, University Bursar, Treasurer; George Benson, Librarian; Harold Pritchard, Quartermaster; Herbert Owen, Propertymaster; Howard Monk and Robert Vandermark, Student Advisers; and Crandell Rosecrans and James B. Tharp, Faculty advisers. Harding's picture appears on the inside front cover page. Views of the Band forming the letter "I" and "Illini" are also included.

The Concert Band

Roster-Season 1925-1926

B-flat Clarinet

R.E. Hopkins*
F.M. Lescher*
A.L. Hafenrichter*
F.R. Blaisdell*
P.L. Salzberg*
M.A. McCoy
W.F. Schmalz*
Nathan Friedlander*
C.L. Caldwell*
Max T. Krone*
C.A. Groves*

G.J. Wisnosky
W.S. Grabow
G.E. Benson*
R.B. Cunduff*
L.L. Irwin*
E.P. Stark*
R.H. Gowens*
Walter Emch*
C.H. Davis*
D.B. Mitchell
L.D. Whittaker
W.H. Lichty
R.W. Armstrong
M.W. Dunlap

Alto Clarinet

D.C. Ginnings
R.S. Paterson

Bass Clarinet

G.A. Craig*
H.K. Schnepp

Soprano Saxophone

K.J. Heilbron*

Alto Saxophone

H.C. Neill
W.L. Kessler

Tenor Saxophone

L.W. DeClerc*
R.W. Phares

Baritone Saxophone

F.A. Matteson
C.A. Marten

Bass Saxophone

C.O. Jackson*

Flute and Piccolo

Hale Newcomer*
E.J. Shaw*
C.E. Ireland*
C.S. Zalewski
M.L. Verniaud
R.K. Becker

Terz (E-flat) Flute

M.P. Roberts*
H.C. Teetor

Alto Flute

L.W. DeClerc*

Oboe

C.Z. Rosecrans*
T.C. Shott*

English Horn and Heckelphone

C.Z. Rosecrans*

Bassoons

R.F. Dvorak*
R.I. Shawl*
M.F. Hackleman*

Marimba

W.A. Bledsoe*
D.D. Richmond*

Tympani

L.A. Meier*

Drums

L.A. Meier*
N.C. Conklin*
J.E. Pehlman*
Kenneth Jacobson*
George Kaplan

String Bass

H.T. Owen*

Cornet

Edwin Newcomb*
H.K. Pritchard*
C.J. Henning*
R.H. Talbot*
H.M. Borden*
W.R. Vandermark*
H.G. Moore
D.J. Hay
E.V. Acosta
Robert Lyon
S.D. Park

Horns

Deenen Watson*
Howard Monk*
Marshall Meyer
W.E. Wade*
Clarence Berdahl*
V.L. Phelps
R.S. Madison
H.H. Holsher

Trombones

W.C. Ray*
P.B. VanDyke*
R.L. Moore*
C.F. Preble
L.B. Sperry*
C.M. Peebles

Euphonium

J.E. Jones*
Herbert Jay*

Baritone

J.B. Tharp*
F.W. Madison

B-flat Bass

Marshall Holt*
J.E. Mitchell

E-flat Bass

L.L. Steimley*
E.M. Stokke*
M.G. Rouch*

EE-flat Bass

C.A. Hendley

Quartermaster

H.K. Pritchard*

Propertymen

M.H. Klute*
M.G. Tightmeyer*

Propertymaster

H.T. Owen

*Denotes wearing varsity band emblem.

FIRST REGIMENTAL BAND, 1925-1926

R.H. Edmunds, W.H. Toates, A.R. Powers, L.M. Van Tress, J.R. Beatty, flutes and piccolos; R.W. Wolrd, A.W. Elliott, W.R. West, F.T. Kable, D.P. Van Duyn, Paul Zook, C.S. Fischer, C.L. Reynolds, A.E. Waterman, D. J. Vanderwal, Clifton Felts, W.M. Towle, P.L. Shallenberger, G.C. North, C.E. Wampler, A.A. Prucha, G.M. Wood, J.W. Hieronymus, B-flat clarinets; W.H. Schoening, bass clarinet; C.E. Binkert, E.S. Leimbacher, H.E. Amsler, oboes; C.W. Johnson, R.E. Williamson, soprano saxophones; G.V. Kelley, C.P. Whalen, R.W. Kuehnel, A.T. Blomquist, R.E. Marshall, W.J. Wirth, C.F. Hall, R.C. Hageman, alto saxophones; A.M. Reed, C.F. Gehant, H.B. Lowe, K.C. Lichty, tenor saxophones; C.E. Bliss, T.H. Ritchie, W.E. Shatwell, baritone saxophones; L.Y. Harkness, K.W. Humbert, M.D. Frantz, E.L. Strohl, R.B. Pease, C.D. Miller, H.D. Wilson, H.W. Oerman, H.C. Rutt, G.H. Farrar, R.A. Lightbody, R.G. Clithero, R.C. Lowry, G.F. Olson, A. M. Hall, K.G. Davis, J.W. Stevens, M.F. Colgren, W.O. Rice, W.F. Webb, M.W. Eisenstein, cornets; C.L. Waterbury, G.E. Howell, J.G. Coss, S.C. Vial, R.S. Shelton, G.H. Kenyon, H.E. Ryerson, J.B. Jones, F.J. Gadient, horns; P.R. Spencer, C.H. Fencken, O.T. Parker, M.H. Whitmore, V.A. Wiese, V.D. Manes, N.W. Wilson, W.B. Thomas, L.L. Hill, trombones; M.C. Kabel, Bertran Stern, baritones; J.C. Donnelley, J.M. Cline, H.K. Jewell, euphonium; Theodore Hartley, H.B. Jones, E-flat basses; R.B. Hill, E.L. Howell, D.R. Brewer, Tunis De Young, L.A. Garrett, BB-flat basses; George Kaplan, J.E. Mottell, E.A. Nichols, R.M. Franis, G.H. Bagwill, E.J. Cizek, P.S. Cousely, C. S. Havens, H.L. Norby, A.L. Bert, drums; and W.O. Roat, G.B. Spiegel, Propertymen.

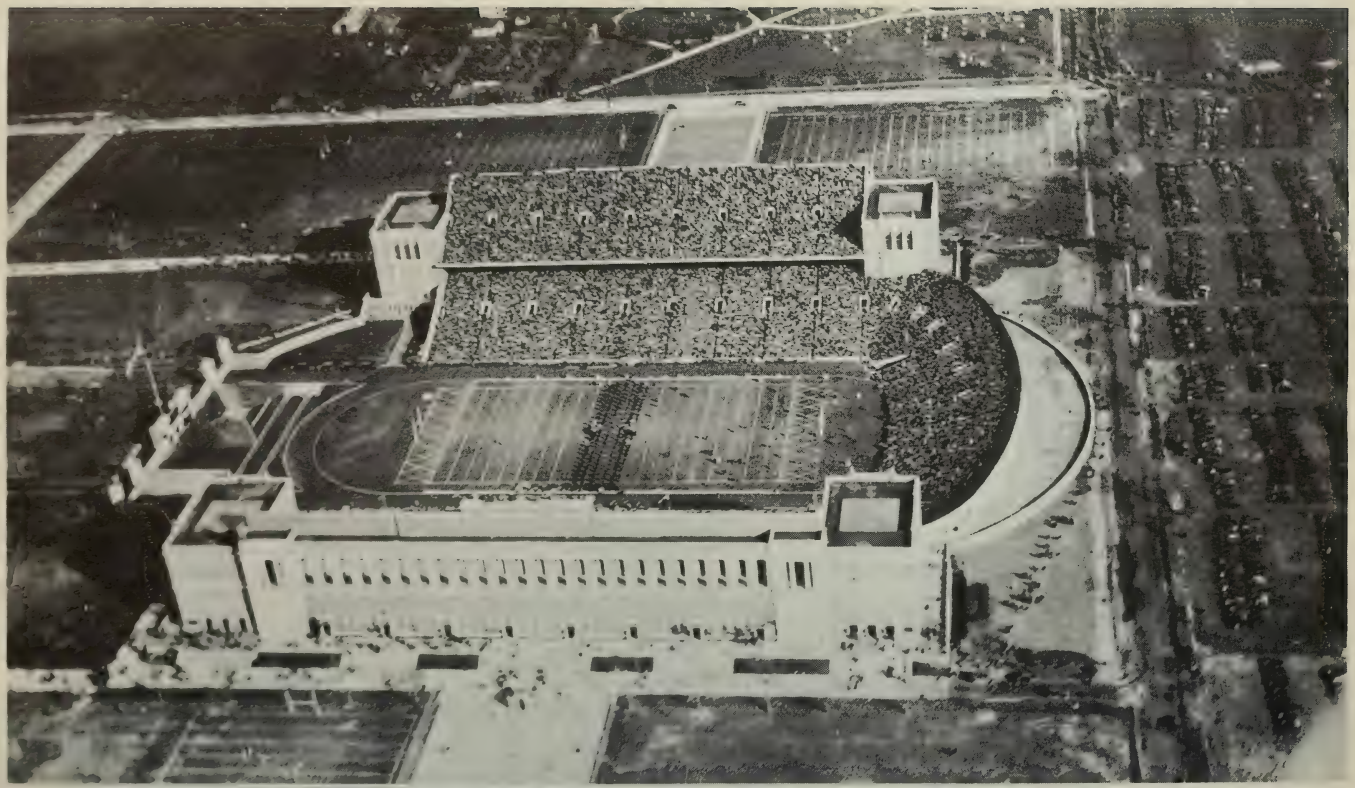
SECOND REGIMENTAL BAND, 1925-1926

C.O. Wies, H.E. Allshouse, H.R. Miner, flutes and piccolos; D.L. Hutkin, oboe; F.W. Heineman, R.W. O'Farrell, George Townsend, F.McNellis, P.R. Nichols, H.H. Deeter, Tunis Wognun, W.K. Hollis, G.E. Drach, N.A. Watson, L.L. Royer, G.B. Whipple, W.A. Stephenson, M.C. Banca, Ralph Terry, R.B. Bellows, N.A. Korfist, L.A. Achmetzer, G.H. Wier, S.J. Schorm, L.L. Lantz, C.M. Dewey, H.S. Hirsh, G.T. Stewart, I. Eisenstein, S.G. Jenkins, H.R. Dunn, B-flat clarinets; Edward Zimbon, D.E. Shafer, C.L. Carter, J.W. Miller, H.E. Nelson, R.E. Blunk, soprano saxophones; F.H. Bright, F.W. Dibble, H.E. Bridge, A.G. Rice, T.F. Pope, S. Shapiro, L.H. Durdin, S.B. Ogg, G.E. Potts, JlW. Heller, G.E. Mettleman, D.J. Moyer, M.B. Hunt, L.E. Schafer, alto saxophones; H.W. Burkart, D.T. Beverly, G.C. Griswold, B.W. Carey, C-saxophones; I. Fishman, C.F. Gebhardt, L.A. Tockstein, K.W. Culp, E.S. Hanley, G.E. Chapman, V.D. Downing, E.W. Darmstetter, Ralph Popp, J.S. Deam, G.R. Howerter, tenor saxophones; N.W. Leuck, J.M. Luter, J.R. Breakstone, baritone saxophones; J.H. Bessler, C.W. Graham, J.R.

Shrader, R.F. Borchers, R.P. Kelley, E.F. Schroder, J.A. Mandel, C.R. Brown, E.C. Goebel, H.W. McGrath, J.N. Vonckx, trombones; C.R. Corwine, tenor; C.E. Hewitt, R.F. Donovan, L.L. Kimmel, T.A. Biddinger, Charles Hochman, W.H. Banta, baritones; F.R. Bellmar, R.L. Shoemaker, euphonium; D.R. Hicks, W.T. Nieman, R.F. Wirth, T.H. Hurwitz, G.C. Irwin, E-flat basses; P.C. Roberts, R.C. Garretson, BB-flat basses; J.J. Holub, R.R. Bell, H.O. Hale, Heim Wolberg, G.M. Scott, L.O. Hubbard, C.H. Bowersox, L. T. Manley, P.T. Miles, W. Vandermark, L.E. Bartmann, H.F. Irving, L. A. Lowenstein, F.W. Hornberger, L.T. Sampson, M.L. Timberlake, H.L. Shear, J.M. Richards, J.T. Piper, F.K. Smith, H.A. Bennett, R.B. Walker, J. L. Brown, E.C. Kleiderer, W.C. Sunday, F.R. Shull, J.W. Moreland, W.H. Jordan, R.B. Fisher, G.R. Rodebough, K.R. Dubson, C.M. Cornelius, W.H. Henkel, D.L. Dewey, W.D. Jenkins, L.T. Smith, C.F. Kinney, G.C. Hayward, R.D. Eyer, W.F. Cameron, W.A. Martin, G.S. Logan, D.L. Guernsey, S.S. Follett, cornets; G.R. Hess, V.G. Politsch, B.L. Moberley, J.H. Boswell, H.M. Murphy, E.J. Slygh, horns; R.W. Anders, D.W. Fairchild, O.A. Luster, R.K. Heineman, E.G. Young, O.L. Newhouse, A.J. Haines, H.L. Barrows, J.F. McGrath, drums; and W.W. Pritchard, propertyman.

Next to the appearance of the Football Marching Band in the Rose Bowl, Pasadena, Calif., New Year's Day, 1952, the entrance of our Band on Franklin Field, University of Pennsylvania, when Red Grange was running wild in the fall of 1925, brought our Band the most acclaim, perhaps equal to that of the Rose Bowl (which was after Harding's retirement and beyond the limits of this volume). But our Band certainly brought us as great renown in 1925 as it did in 1952:---

"The Illinois Band did us all proud down at Penn (The University of Pennsylvania) and those of you who made their appearance possible deserve all credit. It cost $7,363.90 to transport the band. Contributions were as follows:-Alumni, $3,312; band (revolving fund), $2,300; Illinois Union, $2,300, a total of $7,912. The balance, $548.10 will be used to help band trip expense in the future. The Victor record of Illinois songs which the band made while East is selling big".---Alumni News, University of Illinois.



A truly great Memorial Stadium. What is more thrilling than our peppy marching band?

CHAPTER THIRTY-FIVE

HARDING'S MONUMENTAL LIFE WORK-- SCORING ORCHESTRAL WORKS FOR AMERICAN BAND INSTRUMENTATION

The Anniversary Concerts in the 1920s, the 1930s, the 1940s, featured many foreign orchestral compositions which had been rewritten and rescored for American Bands by Harding. This undertaking has been noted in previous concerts. It was to become the most outstanding, if not the most important contribution, by Harding to the Illinois Bands--likewise to the cause of symphonic band music throughout America.

For years, Harding maintained standing orders with United States and Canadian agents of foreign music publishers--English, German, French and Italian, especially--for all new band literature of their respective countries. The Illinois Bands, therefore, were privileged to present hundreds of "FIRST" performances of musical gems originating from all parts of Europe. Harding made repeated trips to New York, Boston and Philadelphia--also to Toronto--to contact these foreign representatives, in order to keep the Illinois Band Department abreast of new publications and ahead of other American universities in securing European numbers "FIRST". Of course, all the work of rescoring these orchestral and band compositions, for American bands and especially for the Illinois Bands rested squarely upon the broad shoulders of Albert Austin Harding--shoulders which shrank from bearing no burden of musical uplift for his beloved campus.

Harding had to rewrite all but the English scores of this great fountain of musical literature--and indeed some of the English pieces--for use by the Illinois Bands, then for American University Bands everywhere.

The March 4, 1927 Home Concert

This concert was opened with Overture to "La Princesse Jaune", by Camille Saint-Seans, 1835-1921, dean of composers of that period. He toured the United States in 1915-1916, and was recognized at the Panama-Pacific Exposition, San Francisco, as the greatest living composer. He wrote "La Princesse Jaune" for Opera-Comique, Paris, where it was produced in 1872.

Robert Lyon, playing "Stars In a Velvety Sky" by Herbert Clarke, cornet solo, and Everett Shaw, Flutist, presenting "L'Oiseau Des

Bois" (Forest Bird) by Doppler, were individual artists on the program.

Wagner's Overture to "Tannhauser" always a favorite with band audiences, was played, as was another "New" March by Sousa, which was "The Pride of the Wolverines", dedicated to the mayor and the people of Detroit.

Other numbers were the Symphonic Poem, "Les Preludes" by Liszt; "Jupiter, the Bringer of Jollity" from the symphonic suite, "The Planets", by Gustav Holst; Fantasia from the Opera, "Nerone" (Act I), by Boito; Cockney Suite, or "Cameo of Lundon Life", including A State Procession (Buckingham Palace); The Cockney Lover (Lambeth Walk) and At the Palais de Danse (Anywhere), by Albert W. Ketelby; "Invitation to the Waltz" by Weber-Weingartner; and "Suite of Serenades"--Spanish, Chinese, Cuban and Oriental--by Victor Herbert, 1859-1924.

The Concert Band--Roster, 1926-1927

A. Austin Harding, Director

Raymond F. Dvorak, Assistant Director; Max T. Krone, Assistant Conductor; Harold K. Pritchard, business manager; Deneen Watson, president; Carl J. Henning, vice-president; Frank R. Blaisdell, secretary; Roswell C. Lowry, quartermaster; George Benson, librarian; James B. Tharp, Ray Shawl, Marshall Meyer, Harold Borden, welfare committee.

B-flat Clarinets

F.R. Blaisdell*
R.E. Hopkins*
F.M. Lescher*
W.M. Holl
M.A. McCoy*
F.E. Browning
George Benson*
G.J. Wisnosky*
G.B. Ehnborn
Walter Emch*
R.B. Cundiff*
G.B. Supple*
L.L. Irwin*
C.H. Davis*
E.P. Stark*
R.H. Gowens*
D.B. Mitchell*
R.W. Armstrong*
G.K. Blakeslee
L.D. Whittaker*
W.H. Lichty*
M.S. Dunlap*
D.J. Vanderwal
W.R. West
F.W. Heineman
R.L. Johnson
P.L. Shallenberger
P.L. Salzberg*

E-flat Clarinet

W.J. Krencewicz

Alto Clarinets

R.S. Peterson*
D.C. Ginnings*
W.S. Grabow*
R.W. World

Bass Clarinets

E.G. Young*
K.H. Schepp*
C.A. Groves*
M.H. Flowers

Alto Saxophones

H.C. Neill*
W.L. Kessler

Tenor Saxophones

A.O. Madden
R.W. Phares

Baritone Saxophone

C.A. Martin*

Bass Saxophone

Hall Macklin

Tenor Sarrusophone

G.V. Keller

Bass Sarrussophone

Dwight York

Piccolaos and Flutes

E.J. Shaw*
Hale Newcomer*
C.E. Ireland*
R.W. Becker*
H.W. Jeter
R.A. Powers
O.W. Munz

A-flat flute

O.W. Munz

E-flat Flutes

M.P. Roberts*
L.P. Binyon

Alto-Flute

C.E. Ireland*

Oboes

T.C. Schott*
Max Krone*
C.E. Binkers

English-horn

T.C. Schott*

Heckelphone

Ray Dvorak*

Bassoons

M.K. Marcus
Ray Shawl*
D.D. Corrough
M.F. Hackleman*

Contra-Bassoon

D.D. Corrough

'Cellos

Warren King
O.G. LaPedus

String Basses

G.C. Wilson
E.C. Wascher

Marimbas

W.A. Bledsoe*
Don Richmond*

Drums

George Kaplan
Kenneth Jacobson*
P.S. Cousley
R.M. Francis

Tympani

J.E. Mottel
L.A. Meier*

Cornets

C.J. Henning*
R.H. Talbot*
Robert Lyon*
H.K. Pritchard*
Robert Moorman

Flugel-horns

Don Hay*
F.M. Vierow
E.L. Strohl

Trumpets

H.M. Borden*
H.G. Moore*
W.E. Wade*
M.F. Colgren

BB-flat Bass Trombone

N.W. Wilson

Baritones

C.A. Handley*
E.V. Scosta*

BB-flat Basses

Marshall Holt*
J.E. Mitchell*
L.B. Jones

French Horns

Deneen Watson*
Marshall Meyer*
H.H. Holscher*
C.A. Berdahl*
W.T. Reinhardt
Herbert Gutstein
V.E. Lyon
E.H. McGinnis

Trombones

C.M. Peebles*
R.L. Manvillle
R.E. Shultis
P.H. Weldy
R.L. Moore*
F.M. Robinson
L.B. Sperry*

E-flat Basses
L.L. Steimley*
L.O. Taggart

Euphonium
J.B. Tharp*
Davon Smith*
Driver Lindsay

EE-flat Bass
C.H. Haney

Propertymen

M.G. Teghtmeyer*
Warren King.

*Designates those entitled to wear varsity band emblem.

FIRST REGIMENTAL BAND, ROSTER, 1926-1927

Raymond F. Dvorak, Conductor

W.H. Toates, A.R. Powers, O.W. Munz, L.F. Binyon, R.E. Martinie, flutes and piccolos; R.W. World, H.W. Pike, P.L. Shallenberger, J.W. Huss, D.P. Van Duyn, Ross Miller, R.M. Hainsfurther, M.H. Flowers, P.J. Zook, Clinton Felts, C.E. Wampler, J.W. Hieronymous, J.J. Bennett, L.L. Royer, R.W. O'Farrell, R.N. Borg, George Townsend, M.E. Olson, J.O. Tuite, T.G. Pearl, B-flat clarinets; W.J. Krencewicz, E-flat clarinet; C.E. Binkert, K.M. Fagin, Lester Van Tress, oboes; O.L. McBride, bassoons; C.W. Johnson, R.E. Williamson, soprano saxophones; W.J. Wirth, G.V. Keller, G.E. Potts, G.H. Dinger, alto saxophones; A.M. Read, J. Fishman, C.F. Gehant, H.B. Lowe, tenor saxophones; W.E. Shatwell, L.S. Daum, baritone saxophones; M.C. Kabel, C.E. Hewitt, baritones; F.W. Gausehll, W.B. Tomas, G.L. Leopold, euphonium; H.C. Haney, E.I. Bibb, Theodore Hartley, E-flat basses;, G.C. Wilson, N.W. Wyle, J.E. McCracken, E.N. Howell, C.A. Johnson, Tunis DeYoung, BB-flat basses; G.H. Bagwill, bass drum; P.S. Cousely, E.J. Cizek, A.W. Drill, J.R. Schmidgall, C.L. Smith, R.K. Heineman, C.J. Miller, snare drums; C.S. Havens, C.C. Smith, marimbas; E.L. Strohl, S.H. Oerman , T.T. Wiley, K.G. Davis, M.F. Colgrean, R.F. Thiesse, R.E. Elliott, W.F . Cannon, G.C. Blacker, H.C. Rutt, C.D. Miller, G.B. Sprout, G.F. Olson, A. M. Hall, V. Irwin, cornets; G.E. Howell, V.E. Lyon, R.S. Shelton, M.D. Thorn, H.E. Ryerson, E.H. McGinnis, Herbert Gutstein, horns; P.R. Spencer, H.B. Wright, T.F. Rhodes, Dwight York, J.R. Shrader, M.H. Whitmore, D.D. Waker, N.W. Wilson, J.H. Bassler, trombones; W.W. Pritchard, A.J. Welzenbach, H.L. Norby, A.J. Haines, propertymen.

SECOND REGIMENTAL BAND--ROSTER, 1926-1927

Max T. Krone, Conductor

M.E. Kralt, H.E. Allshouse, C.O. Wies, C.W. Johnson, flutes and piccoloas; W.R. Coate, Oboe; T.P. Wignum, J.N. Nelson, E.F. Schaefer, I. Eisenstein, L.A. Schmetzer, H.G. Wier, R.W. Hathaway, M.C. Banca, A.R. Barton, W.S. Denning, F.W. Shapin, M.G. Murray, N.A. Watson, E.R. Griesheimer, D.J. Porter, H.K. Story, M.E. Dean, M.G. Garver, H.S. Horsch, H.E. Kearnaghan, W.J. Painter, A.A. Prucha, P.H. Lewis, W.A. Stephenson, J.G. Black, N. A. Korfist, R.B. Bellows, R.F. Cox, G.B. Whipple, C.B. Riley, S.G. Jenkins, H.C. Godsey, V.F. Lafferty, D.H. Orkin, J.A. Ulman, R.P. Hedges, L.K. Coons, A.O. Sanders, R.C. Martin, H.R. Dunn, B-flat clarinets; C.M. Abrahamson, P.H. Welton, L.M. Erenburg, B-flat clarinet; E.E. Howe, bass clarinets; C.L. Carter, D.E. Shafer, A.R. Blanke, H.P. Bitzer, L.H. Durdin,

soprano saxophones; H.F. Bright, H.F. Clark, S.H. Shapiro, M.J. Stein, K. M. North. J.R. Larson, G.J. Adams, H.E. Bridge, M.B. Hunt, alto saxophones; K.W. Miller, C.M. Dewey, R.E. Clevenstine, C-Saxophones; K.W. Culp, C.F. Gebhardt, J.W. Winings, E.W. Darmstatter, G.E. Chapman, G.E. Mittleman, tenor saxophones; G.K. Beebe, V.S. Fildes, J.M. Luther, baritone saxophones; N.M. White, M.A. Miller, C.W. Graham, J.H. Muntz, J.W. Kochendorfer, R.F. Borders Borchers, E.C. Goebel, A.W. Linkonis, M.O. Evans, A.B. Coe, L.J. Perrottet, C.R. Brown, trombones; W.R. Vandermark, L.T. Sampson, W.H. Jordan, A.H. Ridyard, S.A. Vanderpoorten, C.H. Bowersox, R.R. Bell, R.B. Walker, L.T. Bartmann, J.M. Mallory, J.H. Lowry, K.R. Dubson, G.M. McGuckin, H.Freiens, R.W. Mayer, F.K. Smith, C.F. Kinney, J.L. Brown, W.A. Martin, C.A. Hendricks, D.B. Givler, R.B. Fisher, W.D. Jenkins, J.Mac Donald, L.O. Hubbard, H.A. Bennett, T. Hopkins, G.A. Phipps, R.W. Dove, H.L. Shear, K.E. Tripp, J.L. Poole, G.S. Jordan, W.F. Cameron, cornets; W.S. Harris, Chas. Hochman, F.W. Hornberger, E.J. Slygh, F.C. Mayhue, F.B. Mills, R.O. Derby, B.L. Ghent, T.R. Bellmar, J.T. Piper, horns; H.J. Alvis, F.R. Bellmar, E.E. Seedorf, H.W. Langellier, R.L. Shoemaker, J.C. Slonneger, euphonium; R.N. Gsell, R.F. Donovan, W.R. Hartman, F.C. Hoff, baritones; W.A. Ganster, W.T. Nieman, R.F. Wirth, D.R. Hicks, E.G. Phillips, L.E. Belshaw, E-flat basses; R.C. Garretson, I.G. Gromoll, L.A. Garrett, BB-flat basses; J.M. Finch, H.S. Distelhorst, R.O. Whipple, J.F. McGeath, A.L. Fay, H.L. Barrows, G.M. Hoy, T.E. Reynolds, E.G. Young, L.O. Newhouse, drums; F.S. Hanley, D.R. Waugh, E.C. Borton, propertymen.

Russell Howland, Eminent Clarinetist

The 1928 Anniversary Concert

Clarinet soloist on many occasions, Harding considered Russell Howland one of the most talented of all-time members of the Illinois Bands. Harding was always most appreciative not only of Howland's musical ability but also of his fine cooperation at all times. Howland played "First Cincerto", Opus 75, by von Weber, as a Clarinet solo at the March 2, 1928 Anniversary Concert.

This concert opened with Overture, "In Springtime", Opus 36, by Goldmark, which was played from a manuscript arrangement in the Sousa Library on the Illinois campus, followed by the Second Movement (Andantino in Modo di Canzona) from Tschaikowsky's Fourth Symphony, Op. 36.

The Symphonic Poem, "Phaeton" by Saint-Seans was used in the 1928 Concert as it was on many other programs on the Illinois campus. Its mythological setting appeals to the student of classical background, for the ambitions and loves and hates and fears of the Greek and Roman divinities have profoundly influenced the world of music, art, literature and architecture.

Other concert numbers presented by the band in this concert were Finale to the Symphonic Suite, "Scheherazade", by Rimsky-Korsakow; "Variation" and "Waltz of the Cornflowers and Poppies", from the Ballet, "The Seasons" by Glazounow; selections from the operet-

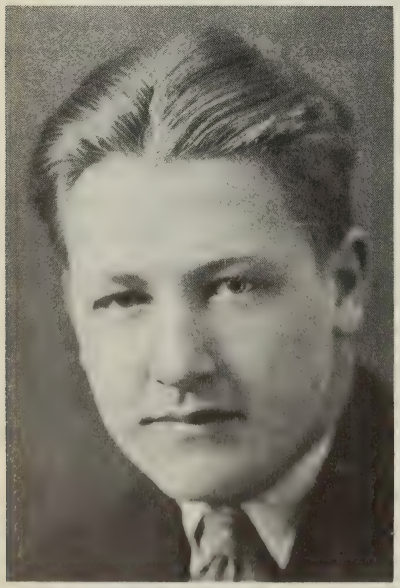
ta, "The Blue Mazurka", a new composition by Lehar; and Processional March from the opera, "The Queen of Sheba", by Goldmark, being his chief operatic success. This march is remarkably brilliant and animated, with all the pomp and glory of the great Queen reflected through its music. This was the second Goldmark composition used in the 1928 concert.

Sousa, of course, had a place on the program, Harding directing a new march "The University of Minnesota", dedicated to the faculty and students of that Univereity.

Bruce Jones--Max Krone--George Wilson--Robert Lyon

A Group of Outstanding Band Members

Here are a group of Bandsmen of whom Harding may be well proud--of whom, indeed, the entire University of Illinois may be proud to claim as sons. These Bandsmen have gone to notable positions, have achieved many wonderful records in the field of American Symphonic Band Music.



GEORGE C. WILSON

MAX T. KRONE

Max Krone

Max Krone came from Oakland, Ill. He received the degree of Bachelor of Arts in 1923, Bachelor of Science in Music Education in 1927 and Master of Science in 1930, all from Illinois. He served as

Director of Band, Urbana, Ill., high school, 1927-1928; instructor in music, Western Reserve University, 1929-1932; instructor, Arthur Jordan Conservatory of Music, Indianapolis, 1932-1935; and Northwestern University, 1935-1939. He then went to the University of Southern California, Los Angeles, where he is Dean of the College of Fine Arts.

Robert Lyon

A native son of Illinois, Lyon received the degree of bachelor of science in music education in 1929 and bachelor of music in 1930 from the University of Illinois. He was a distinguished cornetist in the Illinois Concert Band, being soloist on numerous occasions in Anniversary Concerts and on tours. He also was soloist with Harold Bachman's "Million Dollar Band" and played for one season in the Chicago Civic Symphony Orchestra. He served as supervisor of instruction in brass instruments in the Cicero, Ill., public schools and then was made director of music in the Streator, Ill., public schools. His first college assignment was Director of the Band at Oberlin College, Ohio, going from there to the University of Idaho, Moscow, where he served as assistant professor of music and Director of the University Band. He has done graduate work at Northwestern University and holds the degree of master of science from the University of Idaho. He has served on many occasions as guest conductor, adjudicator and lecturer at various contests and festivals, including the Tri-State Band Festival, Enid, Okla. He is now serving as professor of music and Director of instrumental music at Arizona State College, Tempe, Arizona.

George Wilson

Wilson received the degrees of Bachelor of Science in Music Education and Bachelor of Music, University of Illinois in 1931, later taking his master's degree from the University of Kansas. He served as Director of Bands, University of Arizona, Tucson, before going to the University of Missouri. He has enjoyed an enviable record at Missouri, where he has a 90-piece Concert Band, a 100-piece Marching and Football Band, an ROTC Band, a Girls Band, and a 55-piece Orchestra, all of which he directs except the Girls Band. He judges many music festivals and in 1950 aided in organizing the Missouri All-State Band and Orchestra workshop. He has served several years as judge at the Tri-State Band Festival, Enid, Okla. He was elected president in January, 1950 of the Missouri Music Educators Association which sponsers the annual Music Festival, taking thou-

sands of high school musicians to the Missouri campus for final contests. Wilson's many triumphs at the University of Missouri were reviewed in October, 1950 in "The Missouri Alumnus", in an article--"George Wilson--Mizzou's Band Director".

Bruce Jones

One of the many fine young men who received their training under Director Harding and have since occupied prominent positions in the world of Band music and in administrative Band work, is Bruce Jones.

Jones, after leaving Illinois, became founder and director of the Little Rock, Ark., High School Band, which became national champions in band contests and was universally considered as one of the

few outstanding high school bands of the nation. Mr. Jones served as Supervisor of Instrumental Music, Little Rock Public Schools, 1928-1945.

Professionally, he has been president of the National School Band Association, 1940-1945; and in 1951 is President of the College Band Directors National Association. He has also served as Vice-president of the University and College Band Conductors Conference, affiliated with the Music Educators National Conference, a Department of the National Education Association. He is a member of the American Bandmasters Association. He has been guest conductor, judge and director of many Clinics, summer sessions and classes, including the famous Tri-State Band Festival, Enid, Oklahoma. His judging experience has taken him to many states, among them Kentucky, Tennessee, Mississippi, Missouri, Louisiana, Texas and Iowa.

Bruce Jones organized and was first president of the Arkansas State School Band and Orchestra Association and has served on various committees of the Music Educators' National Conference and Orchestra Association, and the National School Band Association and as Chairman of Region Seven, National Band Contests. At the University of Illinois, Jones advanced to first chair BB-flat Bass Section, served as Assistant Conductor of the Concert Band and as Conductor of the Second Regimentral Band.

Sight Reading

Harding always insisted upon members of the Concert Band being proficient in sight reading--a mark of true musicianship. During the intermission of the 1928 Home Concert, the Band librarian distributed copies of a number which the Band had not previously seen. This--they played at sight--to the pleasure and applause of the audience.

Band Officers, 1927-1928

Albert Austin Harding, Director; C.H. Davis, Band President; H.M. Borden, Vice-President; Donald J. Hay, Business Manager; Horace B. Ingalls, Treasurer; George C. Wilson, Librarian; Robert Lyon, Quartermaster, also a Member of the Welfare Committee which included L.L. Steimley, Max Krone and Howard Neill.

The Concert Band--Roster--Season, 1927-1928

A. Austin Harding, Director

Solo B-flat Clarinets

M.A. McCoy*
R.S. Howland
F.M. Lescher*
G.B. Ehnborn*
F.E. Browning*

First B-flat Clarinets

P.L. Shallenberger*
B.F. Harnish
C.H. Davis*
G.K. Blakeslee*
M.W. Farlow
R.G. Wells

Second B-flat Clarinets

L.D. Whittaker*
W.H. Lichty*
F.W. Heineman*
R.M. Moon
W.R. West*

Third B-flat Clarinets

C.T. Colgren,
W.L. Cherry
W.W. Jenkins
M.E. Dean
C.E. Aampler

E-flat Clarinet

W.J. Krencewicz*

Alto Clarinets

R.W. World*
M.E. Olson
Ross Miller

Bass Clarinets

E.G. Young*
M.H. Flowers*

Soprano Saxophone

L.R. Cook*

Alto Saxophones

H.C. Neill*
W.L. Kessler*

Tenor Saxophone

R.W. Phares*

Baritone Saxophone

C.A. Martin*

Bass Saxophone

Hall Macklin

Flutes and Piccolos

E.J. Shaw*
Hale Newcomer*
C.E. Ireland*
O.W. Munz*
R.A. Powers*
R.H. Edmonds

E-flat Flute

K.E. Klauser

Obes

Max Krone*
C.E. Bunkert*
J.A. Sullivan
K.M. Fagin

English Horn

Max Krone*

Heckelphone

Ray Dvorak*

Bassoons

M.K. Marcus*
R.I. Shawl*
R.F. Dvorak*

Tenor Sarrusophone

M.J. Sebru

Contra-Bass Sarrusophone

Dwight York*

Octavin

J.S. Bartlum

'Cello

O.G. LaPedus*

String Bass

George C. Wilson*

Tympani

P.S. Cousley*

Drums

George Kaplan*
E.J. Cizek*
L.W. Clift

Marimbas

W.A. Bledsoe*
F.R, Bellmar

Solo Cornets

Robert Lyon*
Robert Moorman*
H.M. Dorden*
Donald Hay*

First Cornets

F.M. Vierow*
R.F. Thiesse*
W.E. Cannon

Trumpets

W.E. Wade*
M.F. Colgren*
K.G. Davis

French Horns

Marshall Meyer*
H.H. Hoelscher*
Herbert Gutstein*
E.H. McGinnis*
R.S. Shelton*
Truman Richards
F.W. Hornberger
E.R. Beloof

Trombones

R.L. Manville*
R.E. Shultis*
W.L. Wood
H.E. Conant
R.L. Moore*

Bass Trombones

T.F. Rhodes
P.R. Spencer

Euphoniums

R.B. Ford
C.M. Hull

Baritones

J.B. Tharp*
C.A. Handley*

E-flat Basses

L.L. Steimley*
H.C. Haney*
E.G. Rutherford

BB-flat Basses

Bruce Jones*
Marshall Holt*
J.E. Mitchell*

Propertymen

O.G. LaPedus*
J.G. Black

*Designates those entitled to wear varsity band emblem.

FIRST REGIMENTAL BAND

ROSTER--1927-1928

RAYMOND F. DVORAK, CONDUCTOR

K.E. Klauser, R.E. Martinie, Lester Van Tress, M.E. Kraft, W.J. Zeiter, Flutes and Piccolos; C.M. Abrahamson, E-flat Clarinet; Ross Miller, J.W. Huss, R.M. Hainsfurther, C.E.Wampler, M.E. Dean, D.P. Van Duyn, W.F. Doak, A.R. Barton, Fred Oathout, R.W. Hathaway, M.E. Olson, J.J. Bennett, J.R. Colehour, M.G. Murray, George Townsend, R.N. Borg, O.L. Harris, C.S. Fischer, J.N. Nelson, E.J. Ralph, E.F. Schaefer, L.A. Schmetzer, S.D. Severns, A.L. Lippert, W.W. Jenkins, R.F. Benedix, Irving Eisenstein, W.K. Hollis, C.R. Lenz, G.H. Wier, Lawrence Houston, E.R. Steeg, B-flat Clarinets; E.E. Howe, R.E. Lindsey Bass Clarinets; K.M. Fagin, W.R. Coate, C.W. Hubbard, Oboes; O.L. McBride, Bassoon; J.S. Bartlum, M.J. Serbu, Soprano Saxophones; H.F. Bright, J.J. Rea, S.F. Ehman, R.C. Kremer, G.V.

Kelley, H.C. Troch, Alto Saxophones; Isadore Fishman, L.G. Nurmi, P.H. Warren, Tenor Saxophone; G.K. Beebe, J.M. Luther, Baritone Saxophones; T.T. Wiley, K.G. Davis, W.E. Cannon, W.E. Anderle, W.R. Vandermark, A.M. Hall, H.W. Oerman, G.C. Blacker, G.H. Sproul, J.W. Deutch, G.F. Meyer, L.T. Sampson, Cornets; S.A. Vanderpoorten, R.B. Walker, C.E. Cessna, J.A. Fetterolf, Trumpets; F.W. Hornberger, E.F. Schmidt, M.D. Thorn, E.R. Beloof, G.J. Curzon, J.E. Keith, W.S. Harris, F.R. Bellmar, French Horns; P.R. Spencer, T.F. Rhodes, H.B. Wright, N.W. Wilson, J.H. Bassler, R.C. Knoblock, N.M. White, P.H. Warren, H.V. Shertzer, R.B. Wilson, C.E. Staples, Robert Struve, Tromboens; M.O. Johnson, C.E. Hewitt, C.E. Arch, C.A. Hichman, Baritones; H.J. Alvis, C.M. Hull, A.O. Lauher, J.W. Ballard, Euphonium; E.I. Bibb, P.O. Richter, W.A. Ganster, R.F. Wirth, E-flat Basses; F.V. Tooley, C.C. Smith, Marimba; L.E. Wiley, Bass Drum; J.M. Finch, Cymbals; Tim Swain, C.L. Smith, G.T. Sands, G.A. Thacker, Snare Drums, and C.W. Hubbard, Propertyman.

SECOND REGIMENTAL BAND

ROSTER--1927-1928

L. BRUCE JONES, CONDUCTOR

R.I. West, J.R. Schultz, C.W. Johnson, Benjamin Rouch, P.J. Warrick, Flutes and Piccolos; E.W. Chapin, D.M. Knotts, E.R. Griesheimer, R.P. Honold, D.J. Porter, R.G. Arnold, Andrew Mahon, P.H. Lewis, R.C. Hubbard, H.K. Story, R.F. Cox, H.E. Kearnaghan, A.O. Sanders, E.R. Riebe, L.K. Coons, M.S. Ketchum, K.H. Lind, A.G. Lindberg, R.W. Bryant, P.B. Geiger, H.K. Moulton, J.C. Williamson, G.D. Commons, E.J. Lashmet, T.M. Pottinger, B-flat Clarinets; L.M. Erenburg, E-flat Clarinet; E.A. Smith, Alto Clarinet; S.H. Wickland, E.H. Cook, H.P. Bitzer, Soprano Saxophones; R.A. Lundstrom, L.G. Fischer, G.J. Adams, M.J. Stein, K.M. North, R.K. Reid, V.L. Durrstein, D.C. Herrin, L.G. Middleton, Alto Saxophones; W.J. Painter, D.V. Mummert, Tenor Saxophones; J.W. Winnings, K.E. Thomas, C.L. Esterdahl, Bass Saxophones; J.M. Luther, V.S. Fildes, J.R. Breakstone, Baritone Saxophones; R.W. Mayer, W.T. Loblaw, J.H. Lowry, J.M. Mallory, E.L. Wilson, F.K. Butterfield, F.W. Soderberg, L.L. Huckins, E.R. Wiegman, H.C. Vance, C.A. Hendricks, R.W. Dove, G.N. McGuckin, E.A. Albers, R.H. Downing, W.A. Martin, A.H. Ades, R.M. Brown, C.E. Duncan, Jack MacDonald, W.H. Rector, F.M. Hewitt, P.E. Wiese, D.K. Shellman, Cornets; J.F. Neiman, M.V. Liesenfelt, W.R. Marston, T.W. Perdue, R.W. Price, E.C. Bucher, G.G. Burroughs, R.C, Cathcart, Trumpets; R.L. Ghent, R.W. Anderson, W.A. Hutchinson, A.L. Coleman, J.A. Abney, R.O. Derby, S.B. York, O.R. Bantz, Horns; Bruce Smith, A.C. Fries, C.E, Finn, R.F. Mills, E.H. Runden, Horns; M.A. Miller, J.W. Kochendorfer, H.C. Warren, W.S. Hertz, S.J. Collins, D.R. Poor, D.A. Vespa, M.A. Dewey, L.J. Perrottet, H.D. Kroeller, J.H. Muntz, E.E. Groves, M.O. Evans, M.A. Pond, Lynn Wikle, E.C. Goebel, D.D. Hershey, Trombones; W.R. Hartman, R.N. Gsell, F.C. Hoff, W.P. Polk, Baritones; I.C. Slonneger, E.E. Seedorf, R.D. Moore, Euphonium; P.L. Bedinger, J.B. Lennon, Ellis Bonnell, T.R. Hopkins, R.L. Velde, L.E. Belshaw, W.T. Neiman, E-flat Basses; I.C. Gromoll, R.W. Queen, J.W. Blodgett, R.F. Becker, BB-flat basses; R.E. Porter, B.P. Spann, K.W. Mills, Bass Drums and Cymbals; W.A. Anderson, G.M. Hoy, A.L. Fay, T.E.

Reynolds, C.C. Buchanan, Henry Distelhorst, D.E. Hyde, Snare Drums; E.R. Wiegman, B.M. Crothers, Propertymen.

Richard Strauss--His Music Influenced Illinois Bands

Harding greatly admired Richard Strauss, one of the world's greatest composer. He died September 8, 1949 at the age of 85.

The Illinois Concert Band, over the years played many of Richard Strauss' works, all of them, except two, from transcriptions by Harding. Those two, Harding rewrote for the Illinois Band instrumentation. Harding transcribed all or parts of the Strauss symphonic poems, among them, "Till Eigenspiegel's Merry Pranks", "Don Juan", "Hero's Life", "Thus Spake Zarathustra", and many others. They were written for orchestras and made especially great demands upon the French-horn players in the Court Opera of Munich.

Harding never met Richard Strauss personally, but heard from him indirectly, as Director Blaha of the J. Sterling Morton High School Band, Cicero, Ill., was in Europe prior to World War II and met Strauss, telling him that the University of Illinois Band was playing many many Strauss compositions from Harding's transcriptions. Strauss was much impressed and said he would like to hear the Illinois Band play his works. The great orchestral compositions of Richard Strauss have been heard throughout the world of music. "The chief charm of the Strauss music is in its unforeseen changes--modulations as enchanting as those of Schubert in his waltzes, yet quite different", wrote Harding in his comments upon "Der Rosenkavalier".

Richard Strauss was born in Munich, Germany, in 1864, and was educated in the University of Munich. He served as Assistant Conductor of the Ducal Court Orchestra, Meininger; Assistant Conductor, Court Opera, Weimar, 1889-1894; and Conductor of the Berlin Philharmonic Orchestra. He was president of Reich-Musikkammer, 1933-1935. His compositions include "Aus-Italien", a Symphonic Fantasy, 1887; "Macbeth", 1887; Don Juan", 1888; "Death and Transfiguration", 1889; "Till Eigenspiegel's Merry Pranks", 1895; "Thus Spake Zarathustra", 1896; "Don Quixite", 1897; "Hero's Life", and other Symphonic Poems, 1898; "Fluersnot", 1901; "Salome", 1905; "Elektra", 1909; "Der Rosenkavalier", 1911; "Die Aegyptische Helene", 1929; "Daphe", 1938; "Friendenstag", 1938; and other operas; works for orchestras, theaters, chorus and piano; and songs and chamber music.

Richard Struass was often confused with Johann Strauss. The two men were not related. Richard Strauss, born in Munich, was not Viennese, as was Johann Strauss. Richard Strauss came "honestly"

by his love of the French-horn and his emphasis upon it, as his father was first French-horn player in the Court Opera of Munich.

Football Season Reminiscenses in 1929

Matinee and evening concerts were presented by the University Bands, March 1-2, 1929, one year to a day following the 1928 Anniversary Concert. During the evening concert, the Band presented bits of interesting music from the 1928 football season, including songs of Michigan, Northwestern, Indiana, Chicago, Michigan and Ohio State.

The Illinois Band introduced two new marches, each written especially for, and dedicated to, the University of Illinois Bands, one being "Pride of the Illini" by Karl L. King and the other, "March of the Illini" by Harry L. Alvord. The words which were sung in "The Pride of the Illini" March, as well as the Ohio State Alma Mater greeting verse were written by Raymond F. Dvorak. The Illinois Band sang "Hail to the Orange" and then played "Illinois Loyalty" and the football championship pennant was raised to the Illinois Colors.

Once again, three Roberts starred—this time, Robert Lyon, Robert Moorman and Robert Brunt, Cornetists, who played "Trio for Cornets", by Henneberg, for the matinee concert, and "The Three Solitaires", by Victor Herbert, of the evening concert. Robert Moorman is now dean of the college of engineering. University of Missouri.

Other numbers for the matinee were "Illinois March" by Woods, opening the program; "Fest Overture in C", by Lachner; Two Numbers from "The Miracle" Suite, by Humperdinck, one being "Prelude" and the other, "Processional and Children's Dance"; "En Bateau" ("In A Boat"), from "Petite Suite" by Debussy; "Dance of the Clowns", by Rimsky-Korsakov; "Wood Nymphs" by Coates; "Flight of the Bumble-Bee", from the opera, "The Legend of the Tsar Saltan" also by Rimsky-Korsakov; "The March of the Caucasian Chief" from "Caucasian Sketches" by Ippolitov-Ivanow; and the lovely and always much appreciated sextet from the opera, "Lucia di Lammermoor" by Donizetti.

In addition to the trio for cornets, the evening concert was highlighted by "Concertino for Clarinet", Op. 26, by von Weber, played in unison by Neil Kjos, G.E. Waln, F.E. Browning, G.B. Ehnborn, P.F. Cundy, B.F. Harnish, G.K. Blakeslee, David Rosenbloom and Otho Arnold.

New numbers presented by the band were "Golden Jubilee" by Sousa; Suite, "Four Ways", including "Northwards", a march; Southwards, valse; Eastwards, eastern dance; and "Westwards", rhythm, by Eric Coates; and "The Three Bears", a phantasy, also by Coates.

"Show Boat", the delightful story of the Mississippi River theater boats which plied that stream and its tributaries, by Edna Ferber, was presented with selections from this then extremely popular stage success, the music having been written by Jerome Kern. Harding recognized current stage plays with two numbers from "The Miracle" at the afternoon program and bits from the Jerome Kern music of "Show-Boat, for the evening entertainment, with both numbers warmly greeted by theater loving people in the audience.

Other numbers played at the evening concert were Overture to "Rienzi", by Wagner, which opened the program; Tschaikowsly's "Symphony No. 5, Third Movement (Valse); Two Excerpts from Tschaikowshy's "Pathetic Symphony, these being Andante from the first movement and march from the third movement; and the stately "Pomp and Circumstance", March (No. 1) by Elgar, always greatly enjoyed when played by the Illinois Bands, this number being presented by the Concert, First Regimental Band and the Second Regimental band and the organ, with Director Frederic B. Stiven at the keyboard.

(1) (2) (3)

(1) Varsity Band "I" sleeve emblem worn by those who have earned membership in the Concert Band. (2) Medal (gold, silver or bronze) presented to members of Concert Band at time of graduation. (3) Pendant worn by those who have earned membership in the Concert Band.

Band Emblems--Pictured for First Time

Band Emblems were shown for the first time in a Souvenir Program. These were the Varsity "I", the sleeve emblem worn by Members of the Concert Band; the Band Medal, gold, silver or bronze, presented to members of the Concert Band upon graduation; and the Pendant, worn by those who became members of the Concert Band.

The Concert Band--Roster--Season, 1928-1929

Albert Austin Harding, Director

Raymond F. Dvorak, Assistant Director; Neil A. Kjos, Assistant Conductor; Robert B. Lyon, Business Manager; Donald R. Poor, Assistant Business Manager; George C. Wilson, Librarian; Robert B. Lyon, President; Robert B. Moorman, Vice-President; Ray F. Thiesse, Secretary; James A. Sullivan, Assistant Librarian; E. Gaythor Rutherford, Acting Quartermaster; James B. Tharp, Ray I. Shawl, Charles A. Handley, Walter R. West, Members of Welfare Committee.

B-flat Clarinets

Neil Kjos*
G.E. Wain*
F.E. Browning*
G.B. Ehnburn*
P.F. Cundy*
F.M. Lescher*
David Rosenbloom*
B.F. Harnish*
G.K. Blakeslee*
Otho Arnold*
M.W. Farlow*
R.G. Wells*
W.L. McMillen
R.M. Moon*
C.J. McKeown
D.B. Mitchell*
W.R. West*
G.J. Wisnosky*
C.T. Colgren*
R.C. Kammerer
D.J. Vanderwal*
C.J. Anslinger
C.E. Wampler*
M.E. Dean*
D.C. Isted
D.M. Knotts
L.T. Maiman
J.H. Otten
C.F. Picknell

E-flat Clarinet

W.J. Krencewicz*

Alto Clarinets

M.E. Olson*
Ross Miller*
W.L. Cherry*
M.P. Grabow

Concert Flutes

E.J. Shaw*
Hale Newcomer*
H.B. Jewell*
R.W. Drier*
J.C. Stock
O.W. Munz*
H.W. Jeter*

D-flat Flutes

R.A. Powers*
C.E. Ireland*

E-flat flute

R.H. Edmunds*

Oboes

J.A. Sullivan*
C.E. Binkert*
K.M. Fagin*
E.H. Wickland

English Horn

J.A. Sullivan*

Heckelphone

Max Krone*

Bassoons

Raymond Dvorak*
Ray I. Shawl*
M.J. Serbu
C.M. Gallati

String Basses

George Wilson*
L.L. Lehmann

Snare Drums

J.F. Brownold*
G.T. Sands

Bass Drum

George Kaplan*

Cymbals

Earl Blumenthal*

Tympani

P.S. Cousley*

French Horns

Herbert Gutstein*
F.W. Hornberger*
Truman Richards*
J.A. Mart
Clarence Berdahl*
H.H. Wich
T.T. Wiley
A.O. Lauher
E.E. Wascher

Trombones

R.L. Manville*
W.L. Wood*
H.E. Conant*
T.F. Rhodes*
P.R. Spencer*
H.J. Alvis

Bass Trombones

A.R. Gilkerson
R.T. Keller

Marimba

R.A. Choate
N.A. Fadim
F.V. Tooley

Flugel-horns

G.B. Sproul
J.A. Fetterolf

Trumpets

W.T. Loblaw*
A.E. Blumberg
K.G. Davis
C.W. Hoefer

Cornets

Robert Lyon*
Robert Moorman*
Robert Brunt*
F.M. Vierow*
Ray Thiesse*
W.E. Anderle*
S.D. Park

Euphonia

Driver Lindsay*
C.M. Hull*
J.B. Tharp*

Baritones

C.A. Handley*
J.H. Bunting

E-flat Basses

L.L. Steimley*
H.C. Haney*
E.G. Rutherford*
P.O. Ritcher

BB-flat Basses

Marshall Holt*
C.H. Wood
L.A. Thrasher
Nelson Wylde

Propertymen

J.G. Black
E.R. Wiegman*

*Denotes those entitled to wear varsity band emblem.

FIRST REGIMENTAL BAND, ROSTER, 1928-1929

RAYMOND A. DVORAK, CONDUCTOR

R.J. West, M.E. Kraft, P.J. Warrick, W.J. Zeiter, Flutes and piccolos; C.M. Abrahamson, M.H. Reid, E-flat clarinets; R.M. Hainsfurther, D.B. Johnston, J.W. Huss, S.B. Nicholson, D.P. Van Duyn, W.F. Doak, E.W. Chapin, D.J. Porter, F.N. Menke, F.C. Oathout, R.W. Hathaway, A.W. Elliott, A.L. Lippert, R.B. Kitch, E.J. Ralph, S.D. Severns, C.R. Lenz, P.H. Lewis, M.G. Murray, H.W. Glanzner, J.R. Vance, H.E. Kearnaghan, B-flat clarinets; F.H. Bischoff, M.B. Moore, R.E. Lindsey, bass clariners; C.A. Erickson, W.P. Cuthbertson, J.J. Rea, R.D. Taylor, R.C. Kremer, Alto saxophones; L.G. Nurmi, tenor saxophone; J.M. Luther, Baritone saxophone; W.R. Coate, oboe; E.F. Schaefer, bassoon; W.W. McConnell, T.R. Hopkins, E-flat basses; N.W. Wyle, C.F. Clow, J.W. Ashby, R.A. Smith, G.D. Foster, BB-flat basses; H.T. Hultbeg, G.T. Sands, C.L. Smith, L.K. Temple, snare drums; L.E. Wiley, bass drum; J.M. Finch, J.E. Judd, Cymbals; F.V. Tooley, R.W. Teeter, marimba; R.W. Mayer, W.E. Trude, H.G. Dickman, G,L. Shapiro,

E.M. Ahrens, W.E. Matthews, C.U. Kring, E.J. Dobias, J.H. Lowry, G.F. Meyer, G.B. Sproul, G.C. Blacker, D.H. Schaeffer, C.E. Cessna, Ambrose Elliott, D.L. Ziegler, J.E. Menestrina, J.W. Deutch, C.E. Duncan, G.E. Thomas, G.D. Perrott, cornets; L.V. Trabert, E.F. Schmidt, R.A. Harper, W.S. Harris, O.R. Bantz, G.J. Curson, K.W. Anderson, Bruce Smith, A.O. Lauher, C.E. Taeschner, French horns; M.A. Miller, H.B. Wright, W.S. Hertz, R.C. Knoblock, P.E. Blair, C.E. Staples, T.T. Nalbach, Robert Struve, S.J. Collins, R.W. Ball, trombines; C.E. Arch, C.E. Lund, R.H. Stevens, C.E. Hewitt, baritones; J.W. Ballard, R.N. Gzell, euphonium; R.W. Teeter, F.V. Tooley, propertymen.

NEIL A. KJOS, CONDUCTOR

SECOND REGIMENTAL BAND, SECTION A—ROSTER, 1928-1929

Benjamin Roch, J.R. Schultz, flutes and piccolos; M.N. Pike, D.A. Miller, G.D. Commons, Andrew Mabon, R.C. Hubbard, P.B. Geiger, R.M. Wallenstein, J.W. Lehman, R.G. Arnold, R.R. Terry, M.S. Ketchum, R.W. Bryant, J.C. Williamson, G.D. Talbert, B-flat clarinets; I.L. Smith, A.H.

Ades, J.T. Davis, L.L. Huckins, G.G. Burroughs, William Nelson, F.W. Soderberg, R.H. Downing, H.C. Vance, W.K. Turner, E.A. Albers, E.W. Howard, C.A. Hendricks, L.E. Siemon, R.M. Brown, E.C. Bucher, J.F. Neiman, W.H. Rector, R.W. Price, J.A. Abney, K.E. Tripp, W.B. Billmire, cornets; R.E. Blunk, soprano saxophone; R.A. Lundstrom, L.G. Middleton, V.L. Durrstein, L.G. Fischer, J.K. Johnson, A.F. Sears, alto saxophones; H.L. Wingfield, baritone saxophone; DeVere Mummert, H.H. Achman, tenor saxophones; R.C. Finn, William Heitler, A.L. Coleman, S.B. York, W.A. Hutchinson, A.C. Fries, R.J. Railsback, horns; R.P. Smith, J.L. Ballard, M.A. Dewey, H.W. Milligan, J.J. McIntosh, D.D. Hershey, C.E. Haun, J.B. Davies, H.D. Koeller, E.E. Groves, V.C. Fry, trombones; R.D. Moore, W.R. Hartman, baritones; M.J. Madden, euphonium; J.W. Blodgett, F.L. Bedinger, H.W. Turner, basses; E.H. Runden, bass drum; B.P. Spann, W.A. Andresen, W.W. Faris, snare drums; H.W. Milligan, DeVere Mummert, propertymen.

SECTION B—SECOND REGIMENTAL BAND, ROSTER, 1928-1929

NEIL A. KJOS, CONDUCTOR

H.E. Wilson, C.L. Snyder, flutes and piccolos; R.P. Honold, R.E. Lee, E.G. Bourne, W.E. Heacock, E.R. Riebe, R.A. Lowe, D.R. Halcom, A.E. Olson, R.W. West, H.K. Moulton, J.B. Rothe, C.A. Davis, R.M. Gerber, P.H. Walker, H.W. McCalley, R.E. Cram, C.S. Mellen, E.D. Herron, B-flat clarinets, V.T. Penn, M.A. Sander, soprano saxophones; S.L. Greenfield, R.K. Reid, L.W. Brearton, C.P. McCool, G.V. Edmonson, E.W. Niemeyer, alto saxophones; H.A. Dahlin, Jack Datin, tenor saxophones; H.B. Maxwell, baritone saxophone; V.D. Mullins, E.W. Morgan, J.H. Frederickson, Raymond Leeper, C.D. Dill, R.I. Hardy, C.L. Banner, horns; W.W. Johler, W.R, Marston, J.H. Manns, L.E. Mendel, C.A. Stiegman, F.H. Glahn, E.H. Jordan, C.H. Bumstead, L.J. Allen, F.R. Fischer, R.W. Boyd, M.V. Liesenfelt, J.N. Adams, J.H. Lund, H.W. Frick, T.T. Quinn, cornets; S.E. Rice, W.W. Lockwood, baritones; J.T. Dawson, G.W. Vandervoort, Euphonium; L.W. Eck, F.E. Keup, D.R. Poo, G.W. Horsley, O.P. Mayfield, E.C. Franzen, Loch Shumaker, J.T. King, H.W. Krieg, H.C. Dunbar, Wilburn Johnson, R.C. Scott, D.A. Vespa, S.T. Bauer, trombones; R.F. Becker, C.F. Wilcox, basses; A.P. Bein, H.E. Hudgens, snare drums; E.R. Benedict, bass drum; R.C. Scott, E.R. Riebe, propertymen.

Concert Band—Season 1929-1930 Roster

Albert Austin Harding, Director

Raymond Dvorak, Assistant Director; Neil Kjos, Assistant Conductor; Robert Lyon, Business Manager; Russell Howland, Quartermaster; James A. Sullivan, Librarian; Gus B. Ehnborn, Band President; George Wilson, Vice-President; Fred Vuerow, Secretary; Donald Poor, Assistant Business Manager; Melvin Balliett, Assistant Librarian; Warren Wood, Drum Major; L.L. Steimley, Frank Lescher, Melvin McCoy, Milton Olson, Members of the Welfare Committee.

B-flat Clarinets

Russell Howland*
Melvin McCoy*
C.S. Tucker*
G.B. Ehnborn*
F.E. Browning*
Frank Blaisdell*
P.F. Cundy*
Frank Lescher*
David Rosembloom*
C.W. Newcomer
G.D. Fulk
G.K. Blakeslee*
B.F. Harnish*
Otho Arnold*
M.W. Farlow*
D.S. Mitchell
R.G. Wells*
Melvin Balliett
D.C. Isted*
D.B. Mitchell*
C.J. McKeown*
J.H. Otten*
R.B. Cundiff*
R.C. Kammerer*
J.A. Culbertson
M.E. Dean*
E.A. Martin
C.T. Colgren*
M.P. Grabow*
W.F. Doak
W.H. Stewart

E-flat Clarinets

Neil Kjos*
W.J. Krencewicz*

Alto Clarinets

Milton Olson*
Ross Miller*
W.L. Cherry*
D.M. Knotts*

Bass Clarinets

E.G. Young*
T.W. Drayer*
M.H. Flowers*
C.C. Coleman*
F.H. Bischoff

B-flat Taragato

H.H. Wich*

Alto Saxophones

E.C. Goetzenberger
S.F. Ehman*
L.A. Pfaff
E.M. Craig

Concert Flutes

Everett Shaw*
Hale Newcomer*
P.W. McDowell*
H.B. Jewell*
J.C. Stock*

D-flat Flutes and Piccolos

R.A. Powers*
C.E. Ireland*

E-flat Flutes

R.H. Edmunds*
P.G. Tomy

Alto Flute

A.W. Borg

Oboes

J.A. Sullivan*
R.P. Sedgwick
George Wilson*
C.E. Binkert*
B.P. Blackard
E.H. Wickland*

English Horn

George Wilson*

Heckelphone

M.K. Marcus*

Bassoons

M.K. Marcus*
Raymond Dvorak*
Ray Shawl*
R.H. Davidson
C.M. Gallati*
M.J. Serbu

Contra-Bassoon

C.M. Gallati*

Tenor Saxophones

F.A. Matteson*
H.A. Sahlin
L.G. Nurmi

Baritone Saxophone

G.K. Beebe

Bass Saxophone

Hall Macklin*

Bass Sarrusophone

V.T. Penn

'Cellos

R.E. Turner
J.R. Skidmore

String Basses

L.L. Lehman*
R.M. Radi
Ernst Schmidhofer

Marimbas

William Bledsoe*
F.R. Bellmar*
R.A. Choate*
N.A. Fadim*

Piano

N.A. Fadium*

Glockenspeils

F.R. Bellmar*
K.W. Anderson

Tympani

G.T. Sands*

Snare Drums

L.W. Clift*
L.G. Lederer

Bells and Xylophone

F.V. Tooley*

Bass Drum

George Kaplan*

Cymbals

Earl Blumenthal*

E-flat Basses

L.L. Steimley*
P.O. Richter*
H.C. Haney*

Cornets

Robert Lyon*
Robert Moorman*
C.R. Wood*
F.M. Vierow*
W.E. Anderle*
K.G. Davis*
W.E. Wade*

Flugelhorns

G.B. Sproul*
J.A. Fetterolf*

Trumpets

I.H. Rosenthal
C.O. Hulick*
L.W. Coale
G.E. Bader

Bass Trumpet

W.E. Trude

French Horns

Herbert Guttenin*
E.R. Beloof*
R.H. Sifferd
E.H. McGinnis*
J.A. Mart*
J.E. Smith
L.V. Trabert
T.T. Wiley*
A.O. Lauher*
E.F. Schmidt

Trombones

R.L. Manville*
R.E. Shultis*
W.L. Wood*
H.E. Conant*
A.B. Barber*
T.F. Rhodes*

Bass Trombones

S.A. Berg*
A.R. Gilkerson*

Euphoniums

Driver Lindsey*
C.H. Leeds*
Davon Smith*

Baritones

C.A. Handley*
J.H. Bunting*
C.E. Arch

Propertymen

R.C. Scott
L.W. Bodine

BB-flat Basses

C.H. Woods*
L.A. Thrasher*
C.G. Schafer
Nelson Wyle*
F.M. Armstrong

*Denotes those entitled to wear varsity band emblem.

FIRST REGIMENTAL BAND

Season, 1929-1930

RAYMOND F. DVORAK, CONDUCTOR

P.G. Tomy, A.W. Borg, R.J. West, R.F. Engel, A.S. Ash, Flutes and Piccolos; M.H. Reed, E-flat Clarinet; Wilbert Doak, R.A. Byerly, W.H. Stewart, R.A. Schnoor, H.K. Buchanan, E.W. Chapin, Gordon Watson, A.L. Lippert, P.H. Warren, J.L. Ingham, D.W. Mitchell, D.R. Halcom, D.J. Porter, F.R. Matson, F.N. Menke, G.D. Commons, R.A. Erikson, J.R. Vaky, R.B. Kitch, L.E. Evans, E.J. Ralph, E.G. Bourne, R.M. Hainsfurther, B-flat Clarinets; F.H. Bischoff, M.B. Moore, E.E. Howe, Bass Clarinets; V.T. Penn, Soprano Saxophone; E.M. Craig, W.P. Cuthbertson, L.A. Pfaff, C.A. Erickson, S.L. Greenfield, Alto Saxophones; H.A. Sahlin, F.C. Oathout J.H. Green, Tenor Saxophones; J.M. Luther, G.K. Beebe, Baritone Saxophones; B.P. Blackard, Oboe; E.F. Schaefer, Bassoon K.W. Anderson, L.G. Lederer, L.K. Temple, J.M. Tindale, R.E. Bevis, H.T. Hultberg, Snare Drums; L.E. Wiley, Bass Drum; E.R. Benedict, Cmybals; K.H. Steiner, Tympani; Raymond Leeper, R.E. Martinie, Propertyman; W.E. Trude E.M. Ahrens, H.L. Anderson, J.H. Lowry, W.W. Krughoff, Clayton Cash, M.O. Gulick, G.F. Meyer, W.R. Nilson, R.W. Meeker, C.U. Kring, W.E. Matthews, E.W. Howard, L.J. Bert, G.L. Shapiro, G.E. Thomas, Ambrose Elliott, D.D. Collins, D.L. Ziegler, R.W. Mayer, Cornets; L.V. Trabert J.E. Smith, E.F. Schmidt, R.A. Harper, G.J. Curzon, B.W. Maxwell, R.C. Geyer, W.E. Chastain, Bruce Smith, French Horns; F.G. Kraml, J.L. Stearns, W.A. Gore, H.D. Heffelfinger, R.C. Knoblock, J.H. Cannon, W.S. Hertz, T.I. Nalbach, Trombones; C.E. Arch, R.M. Little, C.E. Lund, J.J. Miller, Baritones; R.N. Gsell, J.N. Adams, R.W. Ball, Euphonium; L.S. Anderson, E-flat Bass; C.G. Schafer, F.M. Armstrong, C.F. Clow, M.M. Saxer, J.W. J.W. Ashby, BB-flat Basses.

SECOND REGIMENT BAND

Section A. 1920-1930

NEIL A. KJOS, CONDUCTOR

R.K. Green, H.E. Wilson, Flutes and Piccolos; B.B. Bruner, M.P. Plunk, H.E. Wavaser, H.S. Howard, E.S. Turnipsred, D.V. Frost, H.L. Jacobs, E.D. Herron, T.L. Forseber, W.R. Allen, A.O. Blatter, E.S. Constant, W.G. Baker, E.L. Dutcher, W.J. Bailey, T.L. Pezman, R.W. West, R.A. Nordgren, J.W. Davis, B-flat Clarinets; G.C. Lindsey, Soprano Saxophone; K.J. Johnson, R.L. Zelle, W.F. Hellmich, I.N. Thompson, F.C. Hall, Alto Saxophones; J.G. Knappenberger, Baritone Saxophone; R.K. Berg, B.W. Gunn, H.E. Duncan, R.W. Schroeder, Snare Drums; L.W. Bodine, Bass Drum H.K. Chandler, Cymbals; L.W. Bodine, D.D. Hershey, Propertymen; H.L. Hughes, W.K. Turner, R.M. Young, D.W. Grive, G.C. Van Gerpen, G.A. DaCosta, E.H. Jordan, C.H. Bumstead, G.W. Nugent, Jogn Bradford, E.N. Davis, C.R. Wutzke, W.C. Stanfield, T.T. Quinn, J.P. Fletcher A.R. Richards, Cornets; H.W. Kring, L.R. Schmink, J.C. Wheeler, L.F. Deditius, E,E. Smith, W.M. Connell, R.A. Hoffman, J.J. McIntosh, G.R. Hill, R.M. Woolley, Trombones; F.E. Bickert, J.E. Tobie, Horns; L.W. Gillam, M.D.

Argenbright, Baritones; R.E. Lake, Euphonium; G.D. Foster, E.L. Magnus, M.R. Edison, E.R. Mikeworth, S.W. Lesher, L.C. Mueller, M. D. Wilber Basses.

SECOND REGIMENT BAND

Section B. Roster, 1929-1930

R.H. Blackmore, Flute and Piccolo; P.P. Fowler, H.C. Baldwin, R.A. Lowe, L.B. Huston, C.S. Mellon, J.P. Jones, R.E. Lee, H.W. Dickhut, A.E. Olson, C.H. Wertsch, J.B. Roth, P.H. Walker, R.M. Wallenstein, H.W. Bitting, J.O. Janicki, B.B. Josi, H.W. McCalley, C.P. McCool, R.E. Cram R.C. Martin, H.C. Godsey, B-flat Clarinets; M.A. Sander, Soprano Saxophone A.F. Sears, E.W. Niemeyer, L.W. Brearton, L.G. Middleton, S.A. Kurocki, Alto Saxophones; H.H. Ackman, H.C. Griffith, J.W. Baldwin, Tenor, Saxophones; H.L. Wingfield, G.R. Maxwell, Baritone Saxophones; R. Von Rautenkranz, Snare Drum; E.H. Runden, Bass Drum; W.H. Kistler, Wm. Motel, Propertymen; J.T. Davis, C.A. Stiegman, J.H. Manns, G.R. Dusky, R.W. Boyd, W.B. Billmire, P.O. Boyle, M.A. Churchill, T.R. Verry, H.W. F.R. Fischer, Frank Payne, J.H . Lund, Cornets; G.W. Horseley, R.P. Smith, F.E. Keup, L.J. Sebek, Loch Shumaker, H.C. Dunbar, L.N. Eck, J.T. King, Wilburn Johnson, S.T. Bauer, C.B. Davis, H.C. Warren, Trombone; E.W. Morgan, C.L. Banner, J.R. Hood, J.H. Frederickson, R.I. Hardy, Raymond Leeper, R.J. Railsback, Horns; G.W. Vandervoort, S.E. Rice, W.W. Lockwood, Baritones; M.J Madden, J.T. Dawson, M.A. Thompson, Euphonium; C.F. Willcox, H.W. Turner, C.R. Tiebout, Basses.

GIVE ME THE BAND -- By George E. Post '09

(Illinois Alumni News, December, 1927---page 125)

I sat afar in some high-numbered seat
A lone alumnus at the year's big game,
A stranger dumbly wondering why I came
With heavy heart that prophesied defeat.

Until there beat across the autumn air
The curt staccato air of the vibrant drum,
With misty eyes I leaped to see them come
The Band! A splendid pageant, gloriously fair.

It plays. And youth comes charging rampant back
Into my heart, asserts its ancient sway
Revives my college spirit for a day
Give me the Band! On, to the great attack.

Smith Memorial Hall, University of Illinois.
Center of School of Music Activities.

PART FIFTEEN

JOHN PHILIP SOUSA,
HIS FRIENDSHIP FOR HARDING
AND THE ILLINOIS BAND.

SOUSA-----HONORARY CONDUCTOR
OF THE ILLINOIS BAND.

THE GIFT OF HIS LIBRARY AND
MUSICAL TREASURES TO THE
UNIVERSITY OF ILLINOIS.

HARDING'S DEEP APPRECIATION OF SOUSA

THE SOUSA MARCHES--THEIR PLACE ON
ILLINOIS BAND PROGRAMS.

CHAPTER THIRTY-SIX

SOUSA--"THE MARCH KING".

His Many Contacts With the University of Illinois.

John Philip Sousa--his friendship with Harding and his admiration for the Illinois Bands--what a segment of University of Illinois history!

Over the years--these were delightful occasions. They added much to the enjoyment of the musical life of the campus. They provided zip and zest and sparkle for our expanding campus life and traditions--especially the deep appreciation and the keen enjoyment of the many lively, patriotic Sousa Marches played by our Band.

These Marches have remained favorites on our campus. They will be favorites in future years. Indeed, Sousa Marches have become so much a part of the musical background of the University that a Band Concert without a Sousa March would be like the play of Hamlet without the character of Hamlet.

Sousa and Harding--Met Many Times

Happy were the many meetings between these two great Band leaders--on the Illinois campus; in Harding's home in Champaign; at the Sousa Estate at Sand's Point, Port Washington, Long Island, N.Y.; at meetings of the American Bandmasters Association; at the National Music Camp, Interlochen, Mich.; and at numerous festivals and contests since that long ago Sousa Concert in 1899 in Paris, Ill., when the youthful Harding, then Director of the Paris Concert Band, listened eagerly to the music of the even then renowned "Sousa and His Band".

Sousa--Born Amid Patriotism

It should be emphasized that John Philip Sousa, born in Washington, D.C., November 6, 1854, entered life amid patriotic surroundings.

Washington, even in the 1850s and the 1860s, while grossly immature compared with its grandeur and elegance (and overcrowded conditions) in 1951, was the center of government life in 1860 and its position as the capitol of the nation was growing more important each year. The boy Sousa vividly recalled the Civil War. He was past six years of age when Lincoln came to Washington as President and when Fort Sumter was fired upon, precipitating the long and bitter struggle

between North and South. The lad remembered the frenzy in Washington when Confederate General Early, in a dashing campaign, threatened to capture the city.

Sousa was past 10 years of age when Lincoln was assassinated and when Lee surrendered. He recalled the National Review when the great and victorious Northern army marched through the streets of Washington. His alert, musical mind may have caught then some of the inspiration which later crystallized into his stirring marches. His father, playing trombone, had been a member of the Band of the Marine Corps since 1850. With all of this national patriotic background and with a professionally musical father, it is small wonder that John Philip Sousa himself became a lifelong musician.

SOUSA and HARDING in Illinois Band Building.

His Name--Really Sousa

We have mentioned that Sousa disliked to spoil a good story by insisting upon the facts. The story ran that his real name was John Philipso. To "Philipso" had been added "USA", making it read John PhilipsoUSA--hence John Philip Sousa.

However, Sousa always confirmed his name as "Sousa". At his Long Island home he displayed to Harding a geneaology which showed the Portuguese name of Sousa and Souza current in Portugal and Brazil. His father, a Portuguese, was Antonio Sousa, the established family name.

First Love--The Violin

The boy Sousa was first given lessons on the violin. This was his first great love in music. His first band instrument was the baritone horn. His mother was Elizabeth Trinkhaus, Bavarian-born, so that the American, John Philip Sousa, was not removed from the fountains of European music. He held, within his own blood, the romance of the Portuguese, with a dash of Spanish life on his father's side, consolidated with the solidarity of German music from his mother.

Small wonder that Sousa composed over 125 marches, besides numerous waltzes, as well as overtures, operas, suites, songs, fantasies and miscellaneous compositions, not to mention three novels, the lyrics for several of his operas, including "El Capitan" and "The Charlatan", books of national airs and instruction books for the violin, trumpet and drum, librettoes, anthologies of musical compositions, and his autobiography, "Marching Along".

Sousa taught harmony at the age of 15. Soon, at the age of 22, he was violinist in an orchestra conducted by Jacques Offenbach when he toured America. In 1880, at the age of 25, Sousa became leader (the director was called leader) in "The Band of the United States Marine Corps", usually known as "The United States Marine Corps". He held this position through the administrations of President Hayes, Garfield and Arthur, Cleveland (first administration) and Benjamin Harrison.

Because of his youth and with many men in the Band old enough to be his father, Sousa grew the jet black moustache and beard, worn long and trimmed square across the collar line. This adorned his face when Harding first saw him in Paris, Ill. This, obviously, was to make Sousa look more mature on account of older men in the Band.

This black beard, no longer necessary through the years, was mellowed into the silvery beard or goatee, and at length, retreated into a mere moustache. This last facial feature is pleasantly recalled by music lovers when they saw Sousa on the Illinois campus.

"Sousa and His Band"

Sousa resigned as Director of the Marine Band August 1, 1892, to organize and conduct his own Band. To follow the history of "Sousa and His Band", as he named it, the first time ownership of a band had been noted as "Someone and His Band", from 1892 until Sousa's death in 1932, or 40 years, would be to compile a biography of Sousa.

Suffice the matter to say that "Sousa and His Band" became nationally and internationally known. A grand world tour was made in 1909-1910, visiting all countries in Europe, also several parts of Africa and the Canary Islands, Cuba, and British Columbia in Canada, terminating in New York City November 6, 1910. A second tour was also taken. A third was being planned, with Harding to serve as Assistant Conductor, before Sousa's death.

Although Arthur Pryor and Herbert Clarke each served as Assistant Conductor of the Sousa band, neither really officiated on many occasions. Sousa was seldom, almost never, ill. For 40 years he kept, punctually, his engagements with the Band, so much so that this became a Sousa tradition. However, after the fall from his horse, when John Dolan, as Assistant Conductor, took charge of the Band, the box-office patronage fell off and the Band suspended temporarily. Without Sousa as Conductor, there was just no Sousa's Band in the public esteem. While Harding would have enjoyed a world tour as Assistant Conductor of the Sousa Band, it meant little to be Assistant Conductor under Sousa.

Sousa--In Civic, National and International Cooperation

The Sousa Band was identified with all fairs and expositions of national scale, beginning with the glamerous and truly wonderful World's Columbian Exposition in Chicago in 1893 (which brought more real thrills to, and increased the perspective of Americans, especially in the Central West, than any other) and through the years, at Buffalo, San Francisco, New York, many others.

Sousa's last composition, a March, "The Century of Progress" was written just before his death March 8, 1932, in honor of the exposition on the Chicago lake front in 1933-1934 and was dedicated to the festival commemorating 100 years of village and city organization of Chicago. Sousa did not live to attend this exposition.

During World War I, Sousa, who was the essence of patriotism, offered his services and was placed in charge of musical activities at Great Lakes Naval Training Station, on the North Shore of Chicago, with the rank of Lieutenant-Commander. Sousa's striking appearance in navy uniform, for several years, became as well known as his almost constant use of band uniforms. At this time, he shaved off his beard, saying that the war was to be won by "young men".

The Sousa Band played two command performances before the late King Edward VII, one at Sandringham, the other at Windsor Castle. Sousa wrote a special March for one of these occasions, called "Imperial Edward". He was decorated by King Edward. While Sousa had "bushels" of decorations, this decoration was the only one he usually wore. These performances were, of course, only two of a vast number of interesting and personalized appearances of Sousa and His Band, in all parts of the world, and throughout the United States.

Sousa Named Honorary Conductor of the Illinois Bands

John Philip Sousa was invited to the University of Illinois March 20, 1930 as a special and honored guest of the Bands and of the University. He led the massed Bands of the University in playing, first, the great Overture to "Tannhauser" by Wagner, and, then, a symposium of famous Marches by the "The March King" himself. This "Complimentary Concert" presented in the University Auditorium was, in reality, a University Convocation, one of the outstanding events of all time in the musical life of the campus.

Sousa as Honorary Director of the Illinois Band, March 20, 1930. In front-Center -- Harding, President Kinley, and Sousa.

"Mr. Sousa has honored the University with one of his famous Marches dedicated to the faculty, students and alumni, and it is a source of great pleasure that it is possible for him to be here to conduct his own compositions", read a note in the Program which carried an excellent picture of Sousa in band uniform. The three marches which Sousa conducted were "The University of Illinois", "Semper Fidelis" and "The Stars and Stripes Forever".

Harding conducted the first part of the program, consisting of compositions by Saint-Seans, Sibelius, Glazounow, Rimsky-Korsakov, Resphigia and Haydn Wood. Russell Howland pleased, as always, as soloist, with "Concerto No. 2 for Clarinet" by von Weber.

Kinley Escorts Sousa

At intermission, President David Kinley of the University, escorted Mr. Sousa down the main center aisle of the Auditorium. The two men ascended the few steps to the stage and were received by Director Harding.

Sousa was presented with a medal by Director Harding. President Kinley pinned it on the breast of the honored guest.

Harding then remarked, slyly,

"Since you have no medals, Mr. Sousa, we will give you one."

Harding was jovially cautious about the tenure of his own position as Director of the University Bands. Suppose the new Honorary Director should decide to move to campus and step in on top of Harding's job. This playful threat gave Harding a moment of cheerful bantering towards Sousa.

"The presentation of this medal as Honorary Director of the University of Illinois Bands is with two stipulations. First, Mr. Sousa, you must serve without salary. Second, you must not try to get the job of the regular Conductor as he needs it", jestingly commented Harding.

At a dinner following the concert, since Sousa was now a member of the Illinois Band, Harding asked Mr. Sousa to fill out, belatedly, the required application blank, necessary for all prospective members. Sousa, joining in the spirit of the occasion, included some quips and jokes in his answer. He obligingly filled out one side of each of two application blanks, so that Harding could frame, side by side, the application form--in this case another tidbit of Sousaiana collected by Harding over the years.

A number of bandmasters from a distance were present. Harding impanelled a jury of these guests who wrote "Personality Estimates" of Sousa, or "A Try-Out Code of Estimate", which proved fun. Many

jovial appraisals of the Sousa personality, in addition to his "musical qualifications" were observed as Bandsmen recorded "What I Think of Sousa".

C. C. Burford, from his long experience on campus, and as a Band, music, lecture and sports fan, believes that the Sousa Special Concert March 20, 1930, was one of the most impressive programs he has ever witnessed in a lifetime spent in the University area. Burford is estremely fond of the Sousa marches and of the Overture to "Tannhauser". To see the great Sousa himself, directing the superb Illinois Bands in some of his favorite numbers was a sight forever to be remembered. Mr. and Mrs. Burford was sitting near the center aisle of the Auditorium when President Kinley escorted Mr. Sousa to the stage for the medal presentation.

Sousa in the Harding Home

Sousa was an overnight guest in the Harding home in Champaign on three occasions.

Following Sousa's accident, in a fall from his riding horse, he did not regain normal use of his left arm. Sousa was, for years, an ardent horseman, owning and riding a spirited Arabian horse. Harding, who was luncheon or dinner guest of Sousa many times in various cities, was, on one occasion, lunching with Sousa at the Huntington Valley Country Club, near Philadelphia. Sousa, who was the embodiment of punctuality, was late at luncheon--which was almost unknown for him, either with his Band or for social engagements. He stated that his horse had been stumbling[1]. A short time later, the horse threw him, crushing his left shoulder, with impairment of the left arm.

On one occasion when a guest in the Harding home, Mr. Sousa complained of pain in the left arm. Mr. and Mrs. Harding went to his room, and Mrs. Harding, an osteopathic physician, gave his arm a treatment which assured him of a comfortable night's sleep.

What Was Sousa Composing?

One morning while in the Harding home, Sousa was downstairs and Harding found him at the piano, strumming a tune over the keyboard. Unfortunately, Harding did not ask Sousa to jot it down on music paper or think to take it down himself. What the tune might have been--no one knows to-day, perhaps melodies which Sousa used

(1) Sousa's engagement in the Philadelphia area was a long one, lasting 30 days or more. For that reason, he had his riding horse brought to the Huntington Valley Country Club.

in later compositions, or it may have been a few bars which he never did use, may have vanished into air like "The Lost Chord". Who knows--who can know--to-day?

The Hardings--In the Sousa Home

Mr. and Mrs. Harding, while in New York, were invited to spend the afternoon and evening in the Sousa home at Sand's Point, overlooking Long Island Sound. They used the Long Island railroad to Port Washington, near the Sousa home, where Sousa and his daughter, Miss Priscilla, met them with the family car.

Enroute to the estate, Miss Sousa drove, with Mrs. Harding in the front seat, with Sousa and Harding naturally talking "shop" in the rear seat. The estate is located on a bluff, with an excellent view over the Sound. Entering the estate, Harding noted the gold-leafed marker, "John Philip Sousa", at the entrance. Harding had admired Sousa so much that he had mentally placed him upon a pedestal, to be esteemed at a distance.

"I never dreamed of ever having the privilege of really knowing him," said Harding. "So you can imagine my feelings as I rode beside him into his estate. I felt like pinching myself".

"Mr. Sousa, like many great celebrities, was a very gracious person. Every one who had the privilege of knowing him well was just as fond of him as I was. In the case of my family, Mrs. Harding and my daughter, Jane Austin, were just as fond of Mr. Sousa as I was", continued Harding.

"I have had occasion to meet and to know personally approximately 100 former members of his Band and I have never found a single one of his former bandsmen but who spoke in the highest terms of Mr. Sousa. That is certainly the acid test of esteem for a man--the regard in which he is held by people who worked for him", Harding said in thinking of the life-work of John Philip Sousa.

Harding said he had never imagined that he would have the opportunity of being a guest of Mr. Sousa at his home estate--yet this gracious invitation was extended to the Hardings by the great "March King".

A tour was made of the grounds. Long flights of steps led down the bluff to the shore of the Sound. There was a "pagoda", or resting-point, half way down the steps which Harding recognized as the one shown in the picture Sousa autographed and gave him and which appeared in the Souvenir Program of the Anniversary Concert, Illinois Bands, March 3, 1922. This picture was a rare one in which Sousa was dressed in civilian attire. He is shown sitting in an easy chair,

on this landing on the steps, in the "pagoda", reading a magazine. Sousa autographed the picture: "For A.A. Harding from John Philip Sousa".

Dinner was served in the spacious dining-room, with wide windows (we call them "picture-windows" in the 1950s) affording a fine view of the Sound. Mrs. Sousa was away visiting John Philip Sousa, Jr., in California, so Miss Priscilla Sousa served as hostess. The evening was spent in the living-room and in the music-room. It was soon after Sousa had written his "University of Illinois March." Sousa sat down at the piano and played the principal theme of the March.

Turning to Harding, he said, in his thin voice:-

"I kinda like that".

Mr. Sousa keenly enjoyed his Long Island home. He liked to rest informally, clad in comfortable clothes, riding his horse, pushing a lawn roller or working with other lawn tools, and otherwise loitering delightfully following his intensive concert duties and especially his long travels with his Band.

Later in the evening, Mrs. Harding, the two Sousa daughters and a lady guest played bridge. Sousa and Harding, as might be expected, talked "shop". The Hardings returned to their New York hotel that evening.

The Sousa Family

Besides Jane Priscilla Sousa, there was another daughter, Helen, who married Hamilton Albert, and a son, John Philip Sousa, Jr., who married Eileen Adams, and who became the parents of five children, Eileen, John Philip 3rd, Jane Priscilla, Thomas Adams and Nancy. Thus there were three John Philip Sousas and three Jane Priscillas. The son, John Philip Sousa, Jr., was not a musician and was not identified with music. He died a number of years ago.

John Philip Sousa 3rd was interested in popular music for a time and once led a popular type orchestra. He was not seriously interested in music. He became identified with Time Magazine during the period when it leased the Ice Skating Rink from the University of Illinois, being engaged in a promotional capacity with the magazine.

Thomas Adams Sousa, when World War II came upon the country, joined the military forces and was, for a period, stationed at Chanute Field, now Chanute Air Base, at Rantoul, Ill., 15 miles north of the campus. He came into the Band office, without giving his name, and said he understood the Sousa Library was at the University of Illinois and asked to see it.

Harding kindly informed him the Sousa Library was not open to the general public, but that a staff member showed visitors through it. Harding suggested that some other enlisted men at Chanute Field might be similiarly interested and that they could come down in a group and be escorted through the library.

"Suppose you give me your name, so I can make a note of it, and we can arrange for a party to see the collection."

"Sousa", replied the soldier.

Harding's jaw dropped.

"Tom Sousa", the soldier said.

"Well, that makes a difference. I will take you up myself".

Harding and Tom Sousa spent two hours that afternoon inspecting the Sousa Library. Young Sousa seemed most appreciative.

John Philip Sousa 3rd, while associated with Time Magazine on the campus, also called upon Harding and was similiarly shown through the great Sousa library, Harding spent an evening with the young man. The story reached Fran Meyers (Mrs. Edward Bauer) and was published in her column, "The Broadwalk Tatler" in the Champaign News-Gazette.

John Philip Sousa 3rd resembled his grandfather. He had the same olive complexion as the famous March King and was about the same height. When he shook hands, Harding noticed the same small hands which his illustrious grandfather had. Young Sousa 3rd delightfully said he would write to his family about his fascinating two hours in the Sousa Library at the University of Illinois and would urge them to send other items to be included in the Library gift.

Sousa's small hands were often noted by his friends. On the occasion of his designation as Honorary Conductor of the University of Illinois Concert Band, he was leaving the Harding home with Mr. and Mrs. Harding, and did not have his own white gloves to wear that evening. Sousa asked Harding if he had a pair. It happened that Harding had a pair which were too small for him and he had not used them. Sousa wore these gloves when he was escorted to the Auditorium stage by President Kinley. Upon greeting Sousa, arriving at the stage, Harding noticed that the white gloves were too large for Sousa.

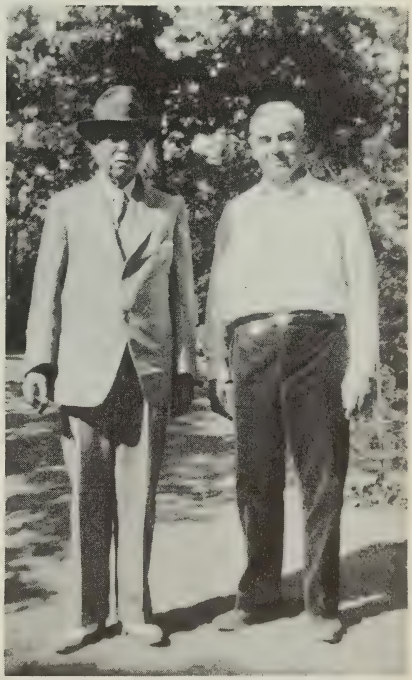
Sousa's Podium

Sousa's Podium is one of the prized items in the great Sousa Library at Illinois.

"No one has ever stood on that Podium. No one ever shall. There is no successor to John Philip Sousa because there can never be a successor", said Harding.

The podium was decorated with a permanent wreath when the American Bandmasters Association, meeting on the Illinois campus, March 24, 1938, held a memorial service in the Sousa Library--but no Bandmaster stood on that Podium. To Herbert L. Clarke, former member of the Sousa Band, went the honor of placing the wreath.

The Sousa Podium had been gradually reduced in height as Sousa grew older. When he was younger, he hopped nimbly on a high Podium. As he aged, the Podium was lowered to a mere five inches in height.



Left--Sousa in uniform. Right--Sousa and Harding in civilian attire at Interlochen, 1930 or 1931.

Sousa at Interlochen

Sousa was prevailed upon to visit the National Music Camp, Interlochen, Mich., in the summer of 1930 and again in 1931. The formal invitation was extended by Dr. Joseph E. Maddy, President of the Camp, supplemented by a personal telegram from Harding, who had charge of the Camp bands at that time.

Left to Right--Harding, Sousa, Maddy and T. P. Giddings, vice-president of the National Music Camp.

Mr. and Mrs. Harding met Sousa, his soloist, Miss Marjorie Moody, and his secretary, Miss Lillian Finnegan, at Grand Rapids, for the 165-miles drive to Interlochen. With Harding, the party was soon off for the Music Camp, with a state police motorcycle escort. Harding and Sousa rode in the front seat, naturally, "talking music". The three ladies occupied the rear seat. Arriving at Interlochen, the entire Camp Band was lined up in front to greet the guest of honor.

Mr. Sousa had forwarded to the Camp the manuscript for a new march, "The Northern Pines", written especially for, and dedicated to, the National Music Camp at Interlochen and to its President, Dr. Maddy. On the trip from Grand Rapids, Sousa mentioned the march several times. He brought up the subject himself and seemed concerned about it. He had never heard it played by his or any other band.

Harding had rehearsed the Camp Band with the Sousa March in the Sousa style--assuming that "The March King" would conduct it.

Sousa and Harding at Interlochen. Left to Right--Joseph Maddy, Sousa and Harding.

Incidentally, on the trip, Harding felt "quizzical" about having made some slight changes in Sousa's score, knowing that Sousa "never wanted people to monkey with my music". Harding confessed he had made such changes. In playing his marches, Sousa made a practice of omitting the shrill brasses, the cornets and the trombones the first time through a strain, bringing them in the second time for contrast, in playing the melody. In one particular part of "The Northern Pines" there was no melody in the trombone part, so Harding took the liberty of writing a modified melody for the trombones to play the second time through.

"I looked at Mr. Sousa out of the corner of my eye, to note his reaction. He registered no objection", said the relieved Harding. When Sousa conducted the march, he played it with the changes Harding had made.

"Sousa himself made only one change, he added one characteristic bass drum stroke in the principal melody", further commented Harding.

In his earlier years, Sousa, in writing manuscripts, was reasonably neat and legible. "The Northern Pines", however, was almost illegible. Fortunately, there were several capable copyists at the Camp. They were able to copy out the parts for the various instruments and to have the piece ready for careful rehearsal before Sousa arrived.

Following the welcoming ceremony, the Camp Band went to the Bowl for the rehearsal of the Sousa numbers, including the new march. For this rehearsal, Harding asked Sousa whether he should conduct or would Sousa do it.

"You do it and I will listen", replied Sousa.

Harding knew the Sousa style and directed the Band through "The Northern Pines" just as he thought Sousa would. Sousa heard his new march for the first time under Harding's conducting.

A Great American "Goes West"

"To the Islands of the Blest, to the Kingdom of Ponemah, to the Land of the Hereafter", sang Henry Wadsworth Longfellow, as the spirit of the mighty Hiawatha embarked upon that voyage from whose bourne no traveler returns.

It was at Reading, Pa., March 7, 1932, that John Philip Sousa, nearing the age of 78, departed this life.

He had lived an active life, if ever a man had lived. His had been the full measure of success. He had been honored throughout America as one of our greatest Bandmasters--had been so acclaimed

throughout the world. His cup had indeed overflowed--friends, family, home, honors, recognitions, and an abundance of material rewards. Sousa had enjoyed the evening at Reading, as guest conductor of the Reading Band. He passed away soon after midnight.

The news was flashed to newspapers throughout the nation and the world. The News-Gazette, Champaign was wired about 1:30 A.M., March 8, 1932, that Mr. Sousa had died a short time before. Harding was immediately called by telephone and was asked for a statement for the paper, which he provided of course, although he was so startled and stunned that he felt that his brief appreciation was not worthy of the real greatness of John Philip Sousa. Later, Harding expressed his real tribute as a part of the memorial broadcast by the Illinois Band.

The last rites were held in the Marine Barracks Assembly Hall, Washington, D.C. The Marine Band led the funeral procession, with Captain Taylor Branson, its Leader, in charge. This was most appropriate, as Sousa had served as Leader of the Marine Band and had brought it from obscurity to fame.

He was laid to rest in the Congressional Cemetery, Washington, with his legion of friends believing he should have been buried in historic and patriotic Arlington Cemetery. Harding, with other bandmasters, fully shared the opinion that Mr. Sousa should have rested at Arlington.

"After all, he was, indeed, the former Leader of the Marine Band. He was the man who had brought it to its high pinnacle of national and international recognition. He had served as a commissioned officer in the Navy. He was an officer of the Naval Reserve at the time of his death. Perhaps more important, he had written music for every branch of our armed forces", said Harding.

Harding---Honorary Pallbearer

The only bandmasters recognized for service as honorary pallbearers at the Sousa rites were Harding, Goldman and Pryor. Herbert Clarke, then on the Pacific Coast, could not attend. Harding met Mrs. Sousa for the first time at the funeral. We have noted that she was visiting her son in California when the Hardings were entertained in the Sousa home on Long Island.

George M. Cohan served as another of the honorary pallbearers. President Hoover was represented by his aide. The commanding general of the Marine Corps attended in person. The University of Illinois Bands sent a large set piece in the form of the Concert Band emblem, bearing the letter "I" with a bugle through it. This was

given a prominent place among the floral offerings. It stood five feet in height. Harding noted the Illinois floral gift at the funeral.

Born in Washington, D.C.,
Rests in Washington, D.C.

It may mean little-or much--the exact locale where one sleeps his last long final slumber.

But John Philip Sousa, born in Washington, in the shadow of the national capitol, rests forever in that same great capital city. He carried into the stirring and patriotic music of this mighty America the pulsations of that city as the nerve center of the nation which he so truly loved and which he so long and so nobly served--not with gun or plane or bomb or battleship--but with the baton as America's greatest Bandmaster.

"I Am Well Content"

Sousa closed his autobiography, "Marching Along" with this comment:-

"If, out of the cadences of Time, I have evoked one note that, clear and true, vibrates gratefully on the heart strings of my public--I am well content".

That one note--or we should say, that brilliant melage of notes--from the vast musical literature composed by the immorial Sousa, his legion of admirers are sure, is "The Stars and Stripes Forever".[1]

High School Band Association
Memorial to John Philip Sousa

An appropriate feature of the April 30, 1932 Concert on campus for High School Bands was the tribute to Sousa. The program consisted of the March, "The Northern Pines", written for and dedicated to the National Music Camp and School Musicians of America; "Semper Fidelis" (Always Faithful) March, which was conducted by M. W. Rosenbarger, President of the Illinois School Band Association; a tribute to Sousa by Miss Dorothy Mortvedt, Sponser of the Joliet, Ill. High School Band; and closing with "The Stars and Stripes Forever", conducted by A. R. McAllister, President of the National School Band Association.

(1) "Marching Along", by John Philip Sousa, page 365. Copyright, 1928, Hale, Cushman & Flint, Used by Permission.

CHAPTER THIRTY-SEVEN

APPRECIATIONS OF SOUSA

"As evidence of his patriotism, Sousa, as noted, wrote music for every branch of the armed services", commented Harding. "He also wrote marches in honor of many colleges and universities, cities, expositions and individuals. A list of his marches would indicate something of the scope of Sousa's interest in the Great American scene. His march themes varied from "The Hippodrome" in noisy New York to "The Northern Pines" of quiet northern Michigan.

Sousa wrote the March, "The Belle of Chicago", and "The American Wedding March". However, his "Fairest of the Fair" was not written, as some might have believed, to the fair ladies, but rather to the fairest of foods at a Boston Food Fair. Sousa also recognized every type of educational institution from "High School Cadets" to "University of Illinois", "University of Nebraska", "Marquette University", "Wisconsin Forward", "The University of Minnesota" and "The Pride of the Wolverines". We are, indeed, happy at Illinois, that he included our University with a March. He was interested in our American Indian history as his "Powhatan's Daughter" attests, also in newspapers, for his "Washington Post" March was among his most popular compositions.

Sousa held many international interests, and included, among his marches, "Across the Danube", "Bonnie Annie", "The Diplomat", "The Dragoon", "Hands Across the Sea" (also one of the most popular and played by many bands on international occasions), "Magna Charta", "The Mikado", "The Crusaders", "Imperial Edward" and "The Pathfinder of Panama" (in honor of General Goethals, builder of the Panama Canal) among his march themes which dealt with other lands than Continental United States.

"The Stars and Stripes Forever"

Recognized by untold thousands of Americans as our real, but still unofficial, National March is Sousa's beloved "The Stars and Stripes Forever". Congress has demurred making this composition our National March, however, as long as the copyright is held by private parties. With the expiration of the copyright, the way will be open for Congress to declare "The Stars and Stripes Forever" as our Official National March.

Who is he in broad America whose pulse is not instantly quickened and his patriotic emotions heightened by the lively cadences of "The Stars and Stripes Forever"? Its final ensemble of reed and brass instruments "to the front", including the flutes, the piccolos, the cornets and the trombones, in this great march, will always bring every red-blooded American immediately to a new and a vital appreciation of his own United States--Forever. If John Philip Sousa had accomplished naught else for American music than the composition of "The Stars and Stripes Forever"--his name would be held precious by every liberty-loving American.

One of the Most Famous Composers

"When Sousa died, he could not be classed as the greatest compower, of course, but undoubtedly the most famous over the world. In every corner of the globe, where Richard Strauss and Sibelius--probably the greatest living composers at the time of Sousa's death--were not known, the people did know and were familiar with the Sousa Marches," said Harding.

Illinois Band forms "SOUSA" in Illinois Memorial Stadium. A tribute by our Band to a great Bandmaster.

"Sousa's Band was the only major musical organization which was entirly self-supporting. All Symphony Orchestras, opera companies, big service bands in Washington, such as the Marine Band, Goldman's Band in New York, and, of course, all college and uni-

versity bands, were and are, subsidized. Through the strong combination of Sousa as a composer and the capability of the Band itself, patrons were attracted to concerts in sufficient numbers not only to support the large organization but also to make Sousa a millionaire. Such a feat was never before accomplished in the domain of serious music. Of course, we have had "tin pan alley" composers and "jazz band" organizations which have made millions, but nothing of the type of Sousa's Band", continued Harding.

Harding's Long Cherished Copy of "The Stars and Stripes Forever"

Harding preserved, in his copious files, a unique and treasured copy of the march, "The Stars and Stripes Forever" by John Philip Sousa. This copy is not publication dated, nor does it bear Sousa's autograph. It does, however, carry the International Copyright date of 1897 by the John Church Company, Cincinnati, New York, London. An interesting notation says "Entered according to act of the Parliment (spelled Parliment) of Canada in the year MDCCXCVII by the John Church Company in the Department of Agriculture". Apparently, in 1897, copyrights in Canada were handled by the Department of Agriculture.

Best of all, this copy of sheet-music has the picture, in the upper left corner, of Sousa with his full black beard, sideburns and moustache, wearing his band cap, which he used on parade, and with a fancy insigna of "S" on either side of his high-standing band uniform collar. This was Sousa in 1899 when Harding, a lad of 19 years in Paris, Ill., first heard Sousa's Band in Shoaff's Opera House in Harding's home town. Harding was the enthusiastic director of the Paris Band. He was even then worshipping at Sousa's feet. Yet he did not meet him, only saw him during an afternoon concert in Paris.

Music Around "The Pianoforte"

The period of the late 1890s, through the Spanish-American War and the following War in the Philippines, was the era of music in the home, around the family piano. There was no radio, not even "a talking machine". Those were the years of "The Mandolin Club" in the small towns and cities. Dashing young men courting "Gibson Girls" played the mandolin, the guitar, the banjo, while "the young ladies" skillfully rippled "The Stars and Stripes Forever" across "the pianoforte". Their gallant "young gentlemen friends" teamed up with the mandolin, the guitar, the banjo, perhaps the zither, the

last named being played by girls as well, as was, sometimes (rather shockingly), the guitar.

Reflecting the musical instrumentation available in "parlors" (opened usually only on Sunday evenings when "he" was calling) of homes during the ebbing 1890s and early 1900s, the famous Sousa march was published for various instruments at the following prices, all listed below without punctuation or dollar-sign (and we quote precisely):-

"Piano, 2 Hands 50; Piano 4 Hands 1.00; Piano 6 Hands 1.50; Orchestra 1.00; Military Band 50; Zither Solo 40; Zither Duet 90; Mandolin Solo 40; Mandolin & Piano 60; Mandolin & Guitar 50; Mandolin-Piano & Guitar 80; 2 Mandolins & Piano 80; 2 Mandolins & Guitar 70; Guitar Solo 40; Guitar Duet 50; Banjo Solo 40; Banjo Duet 50; Banjo & Piano 60; Published Also As A Song, 50.

The Sousa Library Concert

Appropriate to the arrival on campus of the Sousa Library, was "The Sousa Library Concert" by the Illinois Concert Band, December 15, 1932, in the Auditorium. The program was centered entirely upon numbers by Sousa, or transcribed and dedicated to Sousa and to the Sousa Band.

The program opened with the March, "University of Illinois", followed by the Suite, "Looking Upward", consisting of three sections, "By the Light of the Polar Star", "Under the Southern Cross" and "Mars and Venus"; the Patriotic Anthem, "The Messiah of Nations (to the poem by James Whitcomb Riley) and the March, "A Century of Progress" (for the 1933-1934 Exposition, Chicago) all Sousa compositions.

"Ethiopian Rhapsody", by Hosmer, had been transcribed especially for the Sousa Band. This was followed by "Valse Triste" by Sibelouis, which had been especially arranged for the Sousa Band by Sir Dan Godfrey, famous British arranger; the Suite, "People Who Live in Glass Houses", by Sousa; the Humoresque, "Look for the Silver Lining ("and some extra wadding"), arranged by Sousa; "Marching Along With Sousa", a paraphrase on "The Stars and Stripes Forever" by Lake, with the Concert closing with "Stars" as Sousa always called it when announcing it to his Band an encore. Sousa also said "El Cap", when he meant the encore to be "El Capitan"--these two being favorities of Sousa himself.

Sousa Memorial Program played by University of Illinois Concert Band

Albert Austin Harding, Conductor,

Monday, March 7, 1932, 5 p.m.

Broadcast over University of Illinois Radio Station, WILL

Memorial Program in Memory of John Philip Sousa

March--University of Illinois . . . . . Sousa
Memorial March--The Golden Star . . . . . Sousa

Tribute to Mr. Sousa by Director A. A. Harding

Meditation from "Thais" . . . . . Massenet
Procession of the Knights of the Holy Grail from "Parsifal" . . . . . Wagner
Siegfried's Funeral March from "The Twilight of the Gods" . . . . . Wagner
March--Washington Post (one of his earliest) . . . . . Sousa
March--Power and Glory (Introducing Onward Christian Soldiers). . . . . Sousa
March--Semper Fidelis (Always Faithful). . . . . Sousa
March--A Century of Progress (his last). . . . . Sousa
March--The Stars and Stripes Forever. . . . . Sousa

The marches played on this program are selected from a biographical standpoint symbolizing different periods of Mr. Sousa's life as a composer.

Mr Sousa was a great admirer of Richard Wagner's Music. He said, "If I were to attempt the task of educating the public to an appreciation of better music I would take Wagner as my handbook".

Tribute to Mr. Sousa

By A. A. Harding.
Read at the Sousa Memorial Program,
University of Illinois, March 7, 1932.

"In speaking of John Philip Sousa, I am conscious of my inability to express adequately the eulogy that is due the man and his accomplishments. I have a deep sense of personal loss, not only of a good friend but a great inspiration, which he was to all bandmasters and bandsmen. In the passing of Mr. Sousa not only the musical world, but the entire civilized world has lost a great figure.

"Here at the University of Illinois we have a keen sense of a great loss that has come to us. Mr. Sousa evidenced many times his friendship for and his interest in the University of Illinois Bands. He wrote especially for, and dedicated to, the University the march which was played at the beginning of this program and which is used as the signature or identification theme for all of our radio programs. On March 20, 1930, Mr. Sousa did us the honor of accepting the Honorary Conductorship of the University Concert Band. He has also indicated on several occasions that he was beqeathing his band library to the University of Illinois where it will remain intact as a permanent memorial and provide an inspiration to thousands of young musicians in the years to come.

"In addition to his great musicianship, Mr. Sousa was blessed with a most charming and gracious personality. Every one who knew him loved him. One of the finest tributes to the man is the fact that he retained the friendship and respect of every one who has ever worked with him or for him. Born in the shadow of the Capitol in Washington, he has always been intensely patriotic and his famous march "The Stars and Stripes Forever" is regarded universally as the national march. Mr. Sousa was a man of many accomplishments and interests. His fame as a bandmaster was only exceeded by his popularity as a composer. This combination made him the most famous musician in the world. People in every corner of the earth who may not have heard music in the higher and less understood forms are familiar with the Sousa marches.

"In addition to these accomplishments he was an author, having written several novels, as well as librettos for some of his operas. He loved outdoor life and sports. He was an enthusiastic horseman and a fine shot, having until the time of the injury to his left arm, shot each year in the National Trap Shooting Contest. He was a valued member of prominent fraternal and civic organizations. During the First World War he put his prestige and reputation at the service of the government in organizing and personally directing the monster band assembled at the Great Lakes Station and was commissioned Lieutenant-Commander in the United States Naval Reserves in recognition of that service to his country.

"He generously contributed his time and energy to such worth-while projects as the National School Band Contests, the National Music Camp and the American Bandmasters Association, of which he was its Honorary Life President.

"John Philip Sousa was a great and unique personality and his death has left vacant a niche that cannot, I believe, be filled by any living person.

A. A. HARDING

Sousa was acclaimed "The Great Tribal Chief of the Illini" by President David Kinley on the Occasion of Sousa being decorated as Honorary Conductor of the University of Illinois Bands. President Kinley welcomed the Great March King to "The Tepee of the Illini".

A GREAT DAY FOR THE UNIVERSITY OF ILLINOIS

The Sousa Memorial Library on the Illinois Campus

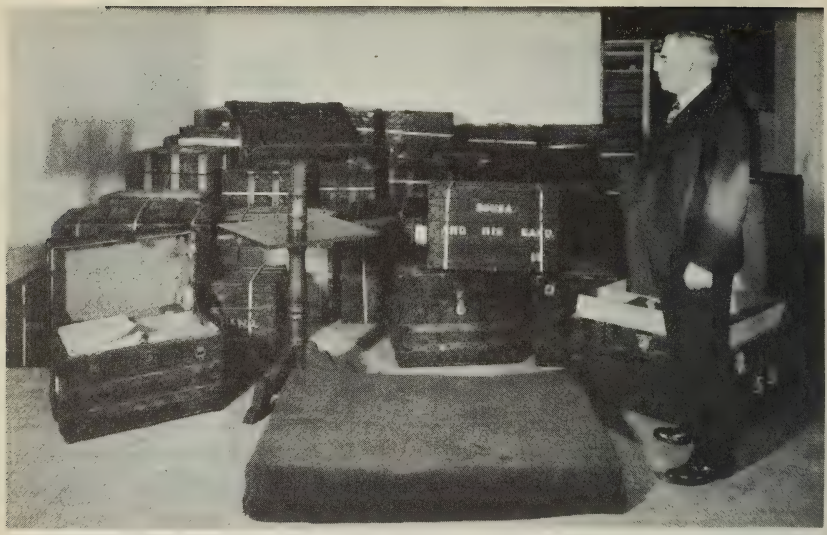
Sousa had assured Harding several times that he wished the valuable library accumulated over the years as a feature of the Sousa Band triumphs to repose at the University of Illinois as a gift, expressing his esteem for Albert Austin Harding, Director of the Illinois Bands and his lifelong friend.

Following Sousa's death in March, 1932, preparations were made by John Philip Sousa, Jr., for shipment of the vast library, together with many memorials of Sousa fame, to the Illinois campus. It was fortunate that Raymond Dvorak, Harding's assistant for several years, was doing summer graduate work in New York City. Dvorak personally supervised the packing and shipping of the Sousa treasures.

Arrival on the Illinois campus of the Sousa material was a red-letter day in musical circles of the first dimensions.(1) Musical accumulations by one of the greatest composers this nation has ever produced were being received.

(1) Illinois Alumni News, November, 1932, page 50.

Opening the Sousa Library on the Illinois campus. Sousa's Podium, in center front, with Sousa's Music-Rack at left. Note boxes or trunks, one box stating "Sousa and His Band", one trunk opened. Harding at extreme left. Russell Howland, ace clarinetist, Band President, seated. Standing, left to right, Balliett, Band Librarian; Shultis, Chairman, Welfare Committee; Carey Quartermaster; Mitchell, Band Vice-president; Overgard, Assistant Conductor; and Dvorak, Assistant Director.



The Sousa Treasures on the Illinois Campus. A solemn moment in the life of Director Harding, as he contemplates the Podium and the Music-Rack of his beloved friend and inspiration, John Philip Sousa.

Opening the musical literature presented the University of Illinois by John Philip Sousa. Harding seated at center, with Dvorak, at left, Overgard, right. Kneeling, and examining music, Melvin Balliett, Band Librarian, left Milburn Carey, Quartermaster, right.

Sousa Musical Library in place, University of Illinois. One of the outstanding Collections, if not the first, Band Library in the United States.

More than two-score heavy shipping-boxes were necessary to transport the Sousa Library to the Illinois campus. A review of only 25 of the 42 trunks will indicate something of the immensity of the Sousa Collection, as follows:-

2889 copies of sheet music, including hundreds of complete instrumentations for Bands.

110 Sousa Marches
37 Grand Marches
57 marches by composers other than Sousa
375 vocal solos
237 overtures
78 grand operas
164 light operas
204 waltzes
37 gavottes and old-time dances
15 choruses, operatic and sacred numbers
43 instrumental solos
123 violin solos
91 potpourri
120 fantasiae, captices and scenes
193 suites and ballets
41 reminiscenses
97 rhapsodies, symphonies and tone poems
73 introductions, preludes and finales
275 songs, serenades and reveries

Sousa Library, University of Illinois. Sousa's Podium in Center, facing Sousa Music-Rack. Picture of Sousa at top, with copies of Plaque at left and right.

"No man shall ever stand on that Podium. There will never be a successor to Sousa", Harding.

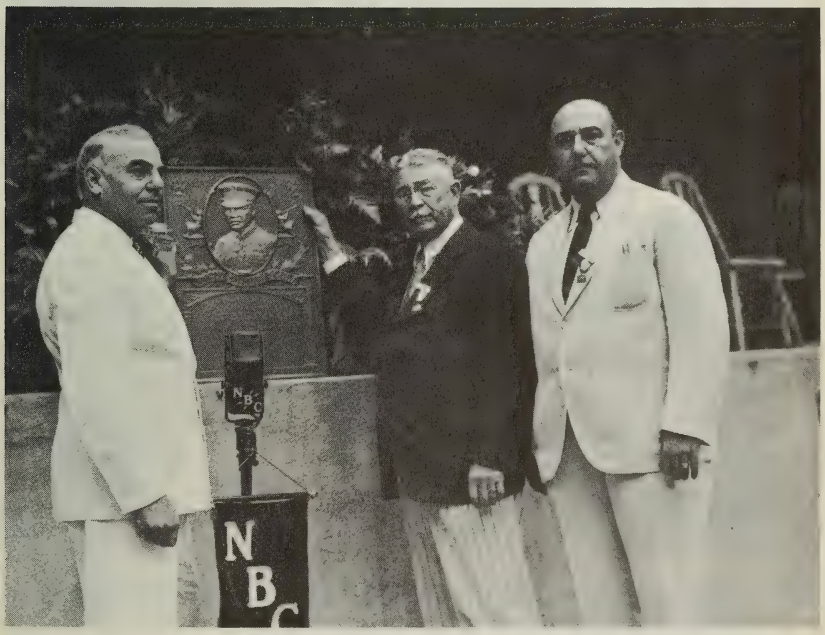
"Illinois Loyalty"--On Top

When Harding opened the first of the 42 trunks, the initial whiff of sheet music which greeted his eyes was--would you believe it?

It was the copy of "Illinois Loyalty" which Harding had personally written on music paper and had sent as a present, and had inscribed, to Mr. Sousa. It lay on top of a mass of other material. Harding had sent Sousa a copy before its first publication. Sousa had cherished it and always used it when he directed the playing of "Illinois Loyalty" on the Illinois campus. Here it was--"back home".

Memorablia in the Sousa Collection

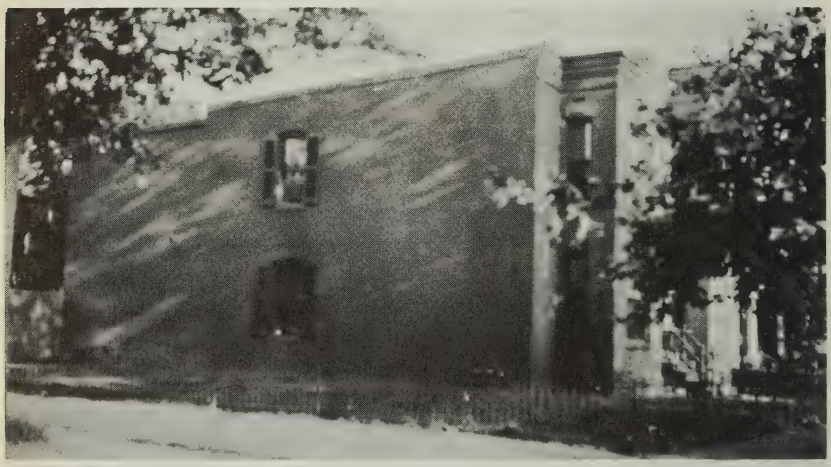
We have mentioned the Podium. There is also the Oriental Rug which covered the Podium; Sousa's Music Rack; and a short-handled Baton which "The March King" used, and many other items. Valuable--precious are these tidbits from the life and public services of the great Bandmaster.



The Sousa Plaque, presented by the American Bandmasters Association, to adorn the Sousa Library, University of Illinois. Left, Harding. Right, Herbert L. Clarke, Frank Simon.

National Broadcasting Company, insignia, below Plaque.

However--Harding and his staff have always emphasized the importance of the vast stores of musical literature to be found in the Sousa Collection. This wealth is available forever for research and study by both undergraduate and graduate students in the University.



ALPHA

Birthplace, November 6, 1854, G Street S.E., near Old Christ Church, Washington, D.C. of John Philip Sousa. It has been suggested that this house be made into a National Sousa Musuem, to teach the Sousa patriotic traditions to untold thousands of youthful Americans of the future.

OMEGA

Grave and Monument of John Philip Sousa, where he rests in the Congressional Cemetary, Washington, D.C., not a great distance from his birthplace. Note the simple, but beautiful and dignified monument, with the name "SOUSA" and the Lyre.

CHAPTER THIRTY-EIGHT

Arthur Pryor--Herbert E. Clarke, Crown Princes of the Sousa Dynasty.

ARTHUR PRYOR

Two of the great soloists with the Sousa Band, each of whom served as Assistant Conductor at various periods, were Arthur Pryor and Herbert E. Clarke.

Harding first heard Pryor as a dapper young trombone soloist with the Sousa Band when it played that old-time engagement in Shoaff's Opera House, Paris, Ill., while Harding was still in his 'teens. Sousa, himself, was still middle-aged, being 45 at the time. Harding vivedly recalls Sousa's jet black beard of that period.

When Pryor came forward to play his trombone solo, Sousa stepped off his Podium, with Pryor mounting it, which, coincidentally, was carpeted, with an appropriate shade of green for the young Irish Pryor to use in his solo rendition.

Pryor was a member of the original Sousa Band in 1882. He played, that afternoon, in Paris, "The Blue Bells of Scotland", with variations, which were very florid, and at that time, seemingly impossible. His amazing technique was accomplished largely by using the long positions of the trombone. In other words, he performed .with almost a flip of his wrist what the ordinary trombone player attempted desperately to accomplish with full arm movement.

Pryor had a wonderful tone, and a characteristic of that tone was the expressive way he used it. In later years, Pryor told Harding that in playing numbers originally written for voice, like big arias from operas, he always studied rendition of those numbers by the greatest singers. Likewise when his band played numbers originally written for the piano, he would study the interpretation of these numbers by the greatest pianists. He thus secured his authoritative interpretation from proper sources.

Pryor, off the podium, was extremely affable, very pleasing, with a friendly personality. Before his Band, Pryor was a regular despot, his comments to players often being tinged with sarcasm. However, he attained excellent results with his Band, his members recognizing his able musicianship and his fine ability as a conductor. Harding considered Pryor one of the finest band conductors America has ever produced. He was graceful and suave. He was equally satisfying to his audience both as a soloist and as a conductor. Sousa had high regard for Pryor's ability.

"There was never anyone on earth equal to Arthur Pryor, the trombone player and soloist, when he was with my organization" was the tribute which his great master, John Philip Sousa, paid to Arthur Pryor.

"Pryor was the peer of all trombonists" commented Harding. "He was the greatest of them all. He amazed people with his marvelous technique. He was also a very talented composer, having written some of the most popular solos for his instrument, as well as many marches and musical novelties."

HERBERT E. CLARKE

Clarke was one of the greatest cornet soloists this country has ever produced. He wrote practically all of his solos and played them with fluency and ease, which was a marvel not only to his audiences but to the music profession as well.

Clarke left the Sousa Band to organize his own band, which was sponsered by Charles O. Shaw, a Muskoka, Canada, manufacturer of wealth, who was not only a musician in his own right but was also greatly interested in the entire world of good music.

Shaw was owner of the Anglo-Canadian Leather Company, Ltd., Huntsville, Ontario. He also owned and operated "The Big-Win Inn", a lovely summer resort hotel (the largest in Canada), on an island, which he also owned, in the Lake of Bays, Canada. Harding was a week-end guest of Mr. Shaw at the Inn, following one of Harding's annual visits to Toronto, where he purchased music of English publishers who had agents in Canada but not in the United States. To reach the hotel, Harding traveled by train to Norway Point opposite the island, then was conveyed by hotel ferry to the resort dock. The island was unbelievably quiet. There were no automobiles there, except the Ford truck which conveyed the baggage of hotel patrons from the dock to the Inn.

Several musical artists were guests at the Big-Win Inn the week-end Harding was there. A musical was given Sunday evening in the spacious lobby of the hotel, one of the artists being a Canadian Indian, who possessed a good baritone voice. The hotel lobby was a unit in itself, being connected with the housing units, or the hotel rooms proper, in separate buildings, by covered walks, the roofs of which were so constructed that regardless of the weather, a guest could walk from the lobby to his room without getting wet or chilly. The overhead construction of the covered walks reminded Harding of a similiar one he had seen in Lucerne, Switzerland. The dining-room and kitchen were also remote from the hotel lobby, (also connected with covered walks), on the lake shore. Apparently Mr. Shaw would have, for his hotel rooms, none of the noise of the lobby, or the odors of the culinary department.

SHAW HELD WIDE INTERESTS IN MUSIC

Mr. Shaw had played the cornet well as a young man. As he approached 70, and possessed of ample means, he decided to again study the cornet. For this purpose, he went to Elkhart, Ind., to study with Herbert Clarke, who was associated with a band instrument company there at that time. Shaw showed remarkable proficiency on the cornet, considering his age. He attended the meeting of the American Bandmasters Association in Toronto, where he was made an Honorary Member.

With his deep interest in music, Shaw invited Clarke to organize a band primarily to be composed of employees of the extensive Shaw manufacturing plant. Clarke was also privileged to bring in capable musicians from the Sousa Band--a number of former members of the Sousa Band joined Clarke in the new organization. This Band proved to be the finest Canada ever enjoyed. Clarke and Harding exchanged their programs. Harding noted the excellent selections which Clarke used.

Harding and Clarke held a delightful personal friendship for many years. They were introduced by Sousa himself at a Champaign railroad station, on one of the several visits of Sousa's Band to the campus. Harding had accompanied Sousa to the station. Sousa, while awaiting his train, decided he would like some exercise, of which he was fond. He said to Harding:-

"Let's walk", meaning to take a brisk turn or two up the station platform. After chatting with Clarke for a moment, Harding joined Sousa on one of the "turns". Of course, Sousa had enough train riding over the years. He welcomed open air walks whenever possible.

Clarke visited the Illinois Campus, attending clinics and especially the Ninth Annual Convention of the American Bandmasters Association, held at Illinois March 21-24, 1938. As a feature of the Grand Concert in honor of the visiting bandmasters, Clarke conducted the Illinois Concert Band, in his own composition, "Past Glad Hours".

Clarke not only conducted the Illinois Band at the Band Clinics, as well as the A.B.A. Convention, but also gave instructive talks. Clarke wrote Harding a very fine letter of appreciation about the Illinois Band. Clarke, said that as he conducted the combined Concert Band, two Regimental Bands and the Organ in Wagner's Overture to "Tannhauser" that "he felt himself rising on billows of sound". He wrote to Harding:-

"The Illinois Band is equal to any concert band of professional players. You have done wonderful things with your University Band--have set a pace difficult to follow".

Clarke was invited to head the famous Long Beach, Calif., Municipal Band, which had been founded in 1909 and which was supported by a municipal tax. Clarke reached his 70th birthday in 1937 while Harding was serving as President of the American Bandmasters Association. The birthday was properly celebrated in the Long Beach-Los Angeles area. Harding, as President of the A.B.A., sent a congratulatory message which was read at the ceremony. Clarke died in 1944-aged 77.

"He was a great Bandmaster, a famous cornetist, a kindly and cultured gentleman, a loyal friend. His passing, with that of Pryor and Sousa, removed the noble triumvirate of the Sousa Band" said Harding.

What Did President Kinley Want?

In the earlier 1920s, the Commencement Processional was almost ready to move, with the Band, as usual, in the lead. There came a summons to Director Harding, from the office of President Kinley, that Harding was wanted immediately at the President's office. Harding responded, of course, at once. Harding was seated in the outer office, but could see through the open door into the inner office, where President Kinley and Professor James M. White, then Director of University Activities, were engaged in a tense discussion of some phase of Commencement arrangements. Fire was flashing from their eyes. But tempus was fugiting. All three men, Kinley, White, Harding, were urgently needed that moment for the Commencement Processional. President Kinley directed Albert Lee, long-time chief clerk in the office (you remember him, ye old grads?) to tell Harding that he did not need to remain. Harding left the office hurriedly for his Commencement duties. He did not learn what the President wanted--nor does he know in 1952, or 25 to 28 years afterwards, what the President wanted on that occasion.

Tito Scipa and "Hail to the Orange"

Tito Scipa, world-famous tenor, thrilled 66,000 fans at the Illinois-Michigan Homecoming game of 1927 with singing "Hail To The Orange". Harding induced Scipa, who was on campus that week-end for a concert in the Auditorium, to remain over and sing the college song. After the concert, Harding went to Scipa's dressing room, and made the request. President Kinley was there and added his urging.

Scipa graciously consented, but upon being shown a copy of the song said it was pitched too high for his voice. Harding at once offered to rescore the music for all of the Band instruments, which meant an all-night vigil for the Illinois Band Director. But, as in many other "pinches", Harding had the scores ready. Never was a more delightful musical program presented in the Illinois Stadium--Scipa singing "Hail to the Orange", to Band accompaniment. The great star of the Chicago Civic Opera certainly captured all hearts. No one in the Stadium that glorious afternoon has ever forgotten the occasion.

"Music", November, 1927, pages 5-7, gives an excellent review of Scipa singing "Hail to the Orange" in the Stadium, with pictures of Scipa, Harding and Dvorak, and the words and music of this great College Song.

This was the occasion, mentioned in this volume, when Coach Bob Zuppke, anxious to start the second half of the game, rushed across the gridiron to wave the Band aside. He was spell-bound.

"Gosh, how that freshman can sing", he explained.

Harding's View of Efficiency

"That organization is the most efficient which requires the least direction from its head"--said Albert Austin Harding, in reviewing the splendid cooperation of his numerous assistants from Glenn Cliffee Bainum to Mark Hindlsey.

CHAPTER THIRTY-NINE

DELIGHTFUL TID-BITS OF SHEET MUSIC IN THE HARDING COLLECTION

Harding's Copy of "University of Illinois" March

Naturally, Harding has in his files, in 1951, many keepsakes of music which has been accumulated over the years. No attempt can be made to include many of them in this review, but some should be mentioned.

There is, of course, several copies of "University of Illinois March", for the piano, by John Philip Sousa. Price 50 cents (In the U.S.A.). It was published, without apparent date, by the John Church Company, "The House Devoted to the Progress of American Music", Cincinnati, New York, London. The names of all three cities were carried, as the offices of the John Church Company. Cincinnati was mentioned first. That city has long been noted as a publishing center, not only of books and magazines, but of music. Cincinnati's music publishing firms clearly reflected the city's position as a "Western" cultural center. Unfortunately, for historical purposes, sheet-music does not often carry a publication date. This March was copyrighted (international copyright) by Church in 1929.

The front page of this March is embellished with the beloved Orange and Blue of the University of Illinois. The March is dedicated, as Illini know, "To the Faculty, Students and Alumni of the University of Illinois". On the back page are listed many of "The Marvelously Successful Compositions of John Philip Sousa, 'The March King'. These are grouped into Marches, Waltzes, Selections, Lancers, Instrumental, Albums, Cantatas, Suites, Songs, Octavo, Vocal Collections and Operas".

"Pride of the Illini"

There is the piano solo, "Pride of the Illini", with "Music by Karl L. King, words by R.F. Dvorak, Asst. director, Univ. of Ill., Band" and "Dedicated to A.A. Harding, bandmaster, and the University of Illinois Band (the world's largest College Band)". There is a picture of an Illini gridder, running with the football tucked neatly into the curl of his left arm, also a picture of the Marching Band, in solid mass formation, facing the east stands in the Stadium playing either "Illinois Loyalty" or "Hail to the Orange".

Do You Remember "Naughty Marietta"?

Harding has two copies of "I'm Falling In Love With Someone" from "Naughty Marietta", a comic opera, presented by Oscar Hammerstein, with Mlle. Emma Trentini. "Books and lyrics by Rida Johnson Young and Music by Victor Herbert. Price, 60 cents." There were also in the "Naughty Marietta" comic opera many other catchy songs, these being listed on the title-page. Among them were the theme-song itself, "Naughty Marietta", "Mr. Voodoo", "Neath the Southern Moon (For Thee)," "It Never, Never Can Be Love", and many others.

Harding, as a youth, bought new songs and selections from current stage hits and took them to his great-uncle, Wallace Austin, Paris, Ill. "Uncle Wallie" loved new music and taught his nephew to cherish new songs, whence, Harding's slogan for the Illinois bands, "Always Something New", may have been stimulated.

"I milled these over on the piano for Uncle Wallie. He and I had great fun at the piano playing and singing popular new songs", Harding recalls.

"I'm Falling In Love With Someone" was copyrighted (international copyright secured) by M. Witwark & Sons, New York, Chicago, San Francisco, London, Paris, MCMX. Harding has one copy of this song, considerably worn, showing its abundant use, marked with his rubber stamp, "A. A. Harding, Champaign, Ill." The other copy bears his name, simply "Harding", written with blue pencil.

Other Songs

James B. Tharp '21, presented to "A. A. Harding, with my compliments" a copy of "Sweetheart of Acacia", for which Tharp had written the words and music, which was "Published and Copyrighted by the Acacia Fraternity". The shield of Acacia, with its Greek-letter motto below, adorns the title-page. It was Tharp who conducted the Harding party through Europe in 1926. The song is "Dedicated to My Wife, My Sweetheart of Acacia" by James B. Tharp, Ind. '21.

"The Music-Master March", Dedicated to Victor Herbert, and composed by Axel W.E. Austin, (doubtless a distant relative of Austin Harding) for Piano and Violin, is autographed "To Mr. Albert Austin Harding with Compliments from the Composer". It was published by Austin Publishing Company, 152 East 55th St., New York, Printed in U.S.A. 60 cents, also for Military Band--price 50¢. It was copyrighted in 1925.

"Bohemian Nights Waltz" by Edward George Oldefest, '06, is inscribed "To my Classmate of 'Auld Sang Lyre', with best wishes, Edward G. Oldefest '06, 7-20-21. This was published by the Studio Music Shop, 66-70 East Elm St., Chicago, without date, except as Oldefest dated it, autographically, 1921.

In manuscript form is "The Invincibles" March, (Marching Chorus for Sports Contests) by Mayhew-Lake (dedicated to Col. Austin Harding). The title page also bears the above, as well as "Refrain--Good Signature for Movie Sports". This march was never published.

There is also "Illinois", A March with Loyalty Song Trio. The melody was by Dr. Ralph H. Woods, Harmonized and Arr. by Harry I. Bowers. An attached gum-label sticker bears the words, "Ralph H. Woods, M.D., Eye, Ear, Nose and Throat, Neustadt Bldg., LaSalle, Ill." In blue pencil, on the upper left-hand corner, is written "Professional Copy". It was copyrighted MCMXXIV by R.H. Woods.

The Pretorian Guard March

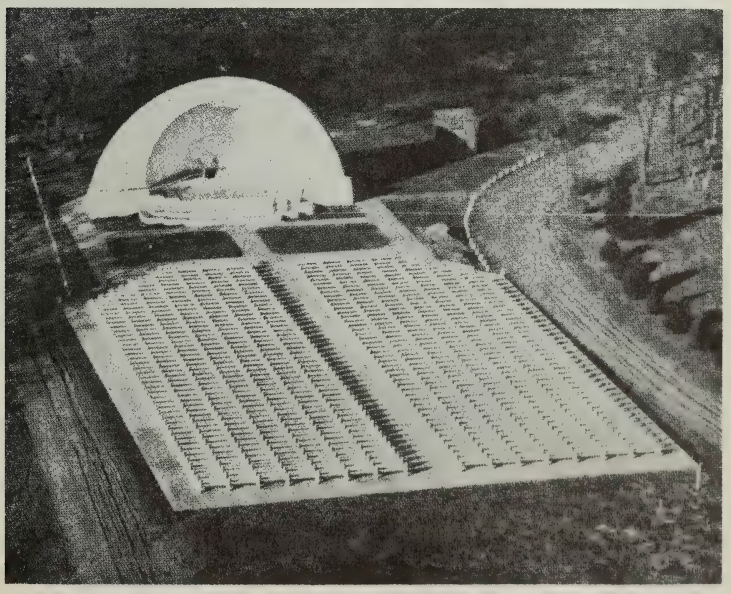
This March was written by Earl McCoy, a member of the Illinois Band, 1905-1906. His excellent march, "Lights Out", was played by Harding and the Illinois Band March 3, 1906, from the manuscript, with McCoy Conducting. This was the same program which produced, also in manuscript form, the famous "Illinois Loyalty" by Thatcher Howland Guild. Remember? McCoy also composed "Signal Corps". His home was in Dallas, Texas, where he lived both before entering and after leaving the University.

"The Pretorian Guard" was "Respectfully Dedicated to the Pretorians", a life insurance society, Dallas. The title page shows the Pretorian Building, Dallas, also a knight in gleaming armor, with shield and sword, his shield bearing "Protection to Home, Fraternity". The Latin Motto, "Non Nobis Solum" is also included, with the letters "M-O-P", Mutual Order of Pretorians. The March was published by Earl McCoy, Dallas, Tex. It is

autographed "Compliments of Composer, Earl McCoy". This title page is indeed crowded, yet excellently arranged.

Mentioning the Pretorian Building in Dallas--thereby hangs a Harding tale. As a student and a youthful band director on campus Harding was alert to "pick up" summer band and orchestra engagements as they could be secured, partly because of his love of music, also because he needed "the kale" which these summer appointments carried. Harding's two summers at Sailor Springs, Ill., have been related. He also spent two summers in Denver, Colo., playing in the Midland Band and in the Elks Band. He was, at that time, a member of B.P.O.E. The national Elks convention was held one summer in Dallas. Harding attended, as a member of the Denver Elks Band. The pretorian Building was then being erected. Loyal Dallas boosters heralded this structure as a real skyscraper, in which they held great pride.

There was a deep well in front of the then being constructed Pretorian Building. The weather was hot and dry. The water from the well was cool and delicious. Harding drank freely of the water. The net result--Harding contracted a typhus "bug". Returning to Denver, he came down with a violent attack of typhus fever, so much that his life was in danger. He was late returning to the campus as Director of the Band. And when he came--he was on crutches. Imagine, if you can--the always alert and natty Harding hobbling across campus on crutches. But it was so. It was his only serious illness in his long campus career.



Harding confesses he has always been what might be termed "A Crank" upon bandstands and band-shells.

This shell, designed by Henry Kamphoefner, Illinois '30 architecture, stands at Fort Dodge, Iowa, and was erected for Karl King, Director of the Fort Dodge Municipal Band and composer of the famous "Pride of The Illini" March.

At a Band Judging contest, University of Illinois, Memorial Stadium. Left to Right--Raymond Dvorak, Stalwart Illini Musician, now Director of Bands, University of Wisconsin; Clay Smith, a judge at the Contest; the late A.R. McAllister, Joliet, Ill., a great leader in the high school band movement; Harding; Edwin Franko Goldman, New York; Paul Morrison, Bandmaster, Quincy, Ill., high school; Rosenberger, Aurora, Ill., high school; an unidentified band leader; and Keil Kjos, Chicago, formerly of the Illinois Bands.

CHAPTER FORTY

THE CARL BUSCH COLLECTION OF UNUSUAL AND HISTORICAL BAND INSTRUMENTS ON THE ILLINOIS CAMPUS

A baritone horn found on the Battlefield of Bull Run--a hand grinding type of hurdy-gurdy with piano-like keys on the side--an ophicleide, a predecessor of the bass tuba--and a complete set of "bell over the shoulder" horns are some of the instruments to be found in the famous Dr. Carl Busch Collection in the Sousa Memorial Library, University of Illinois.

The Carl Bush Collection of unusual band instruments, University of Illinois. One of the most unique and most valuable collections in the world.

For many years, Dr. Carl Busch, former director of the Kansas City Symphony Orchestra, collected these unusual instruments. Then, they were presented to the American Bandmasters Association, which in turn asked the University, through Harding, to serve as custodian. The monetary value of the Collection is practically inestimable. It is surrounded by historical data not only of interest to the musician, but also to the historian and to the layman as well. Many of these instruments date from the period of the Civil War or earlier. While

they may be termed "obsolete", many of them can be played and have been played by members of the University Band.

Dr. Busch was known also as a composer. He was recognized abroad and was knighted by the King of Denmark for his contributions to the field of musical literature. He was an orchestra leader who realized the importance of the modern band and who cooperated with the symphonic band as a vehicle of his expression as a composer. For this reason, he was made an honorary member of the American Bandmasters Association.

Quite obsolete is the complete set of "over the shoulder" horns. During the Civil War, a general decided that since the band always marched in front of the troops, leading them into battle, it would be well for the soldiers to have a better opportunity to hear the march music. Horns with the bells pointing downward or forward could not carry the music over the shoulders, it was believed. Thus, the style of the instrument with the bell pointing backwards over the shoulder was developed. While many of these instruments were manufactured, the idea of thus using them was of short duration.

Another instrument in the Busch Collection is an alto horn used in one of the regimental bands in Sherman's Army. There is also a U.S. Army side drum, which saw service in the Civil War. There are all types of bugles. One bugle, a favorite of Dr. Busch, is called the butterfly bugle. There is a D-flat bugle of copper without keys; a B-flat bugle of German silver with nine keys, and many others dated between 1856 and 1859, similiar to a zither and played with two light hammers like a xylophone. A giant saxophone attracts attention, yet it is not as old as many others. The Collection is one of the finest group especially of wind instruments to be found in the United States.

Through his well-known cantatas, orchestra and band compositions, Dr. Busch made a large contribution to the musical world. His compositions upon American Indian themes won him acclaim both in this country and abroad. Many of his best works have been built around the Indian legends, chants, ballads and love songs. These are among the finest of this type of music which have been published. Dr. Busch made a definite contribution to the University of Illinois when he presented his Collection of Unusual Instruments to the campus.

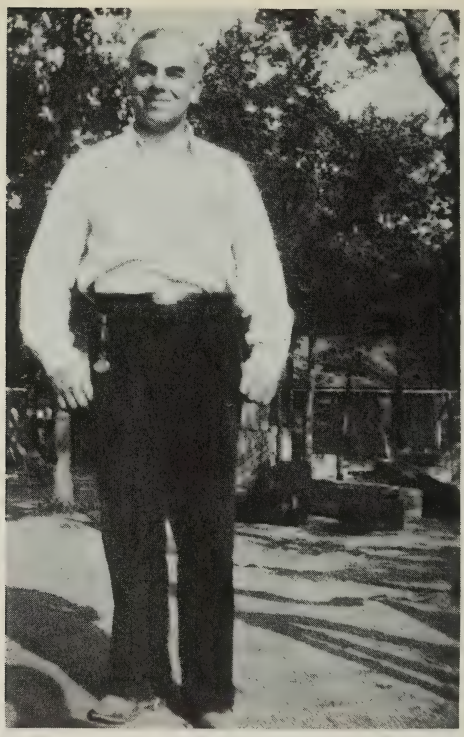
PART SIXTEEN

HARDING IN PICTURES

A MUCH PHOTOGRAPHED LEADER OF YOUTH

HARDING--In Full Bloom of Young Manhood.

Harding--Seated in center, at Kilbourn, Wisconsin, attending one of his early contests as a judge. He attended contests in Wisconsin for 10 years.



Harding in comfortable summer attire--at National Music Camp--Interlochen, Mich.

Harding and the late E.W. Morphy, Director of Bands, University of Wisc. before Ray Dvorak became Director at Wisconsin.

Again -- Harding at ease at some music camp. He does not recall where.

Harding Visiting DeLoss Funk, at the LaFayette Funk Homestead.

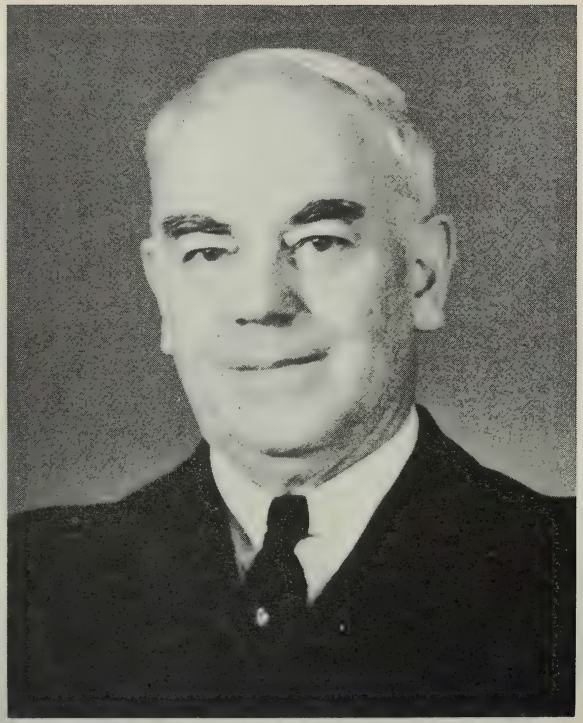
Harding in 1938 at Petrie band camp.
Winona Lake, Indiana

A Loving Cup on Silver Anniversary

Harding was presented a Silver Loving Cup on the occasion of his 25th Anniversary as Director of the Bands, March 7, 1930. Presentation was made by G.B. Ehnborn, Student President of the Band. President David Kinley, of the University, praised Harding for his great work.

Harding as a Band Conductor. Taken for Life Magazine in Illinois Memorial Stadium.

Harding in full maturity on the Illinois campus. Unnumbered thousands of Illini have this picture.



Harding -- Once more in mature years -- Illini well recall and cherish their "aw's" in this period.

HARDING IN A CHARACTERISTIC CONDUCTING POSE.

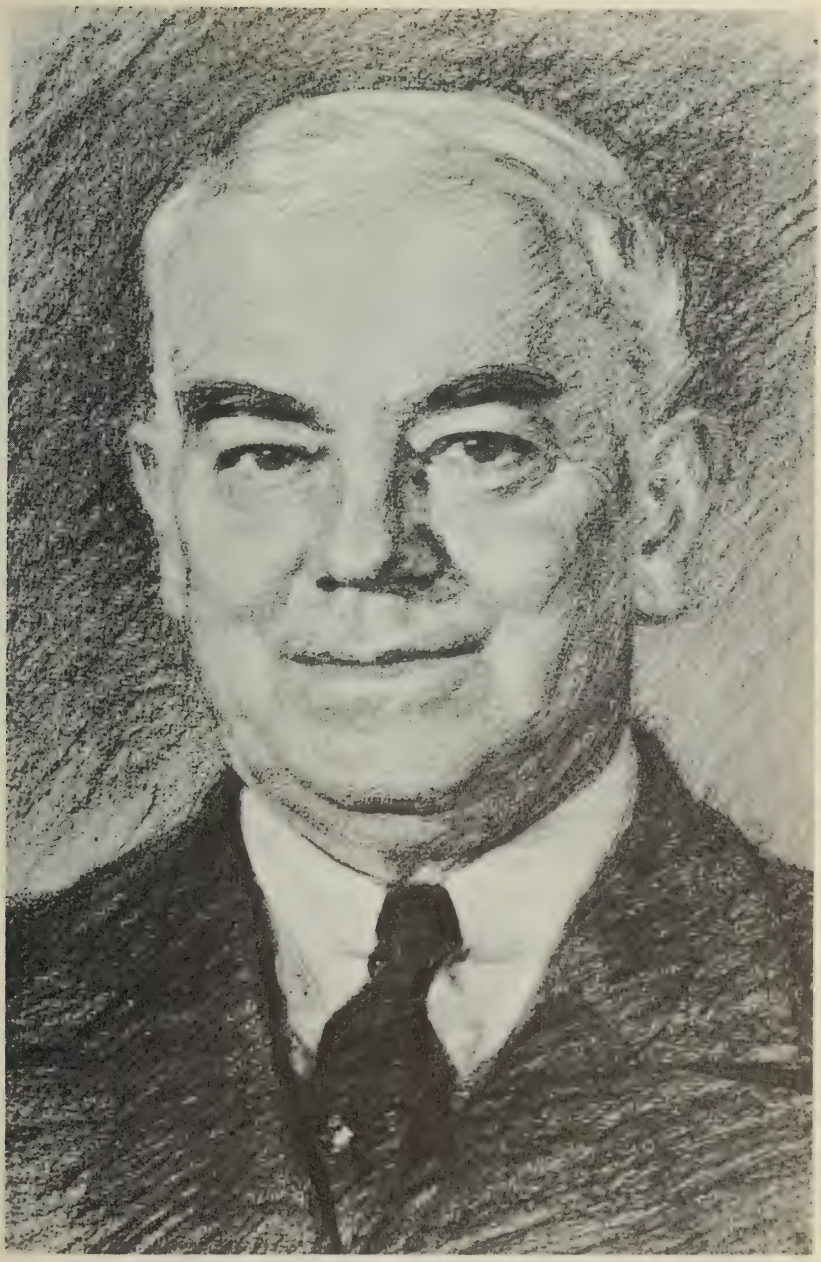
Portrait of Harding by Professor Earl Bradbury, Department of Art, University of Illinois.

Now hangs in Main Lobby, Illini Union Building. The portrait was was unveiled and dedicated at duplicate concerts, March, 1950. Unveiling, first night, by Marilyn Hindsley, first chair Flute player and daughter of Director Mark Hindsley, second night, by Mrs. Jane Austin Harding Moss, daughter of Harding.

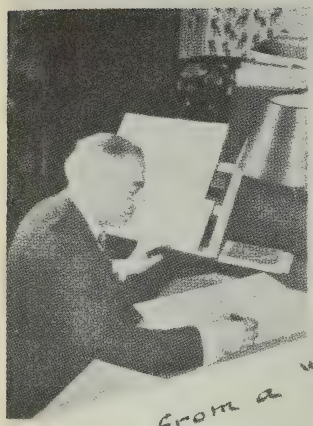
Left to Right--Cyrus E. Palmer, Associate Dean, College of Fine and Applied Arts, and long-time, faithful Bandsman; Lloyd Morey, University Comptroller and formerly Organist with the Band; Harding, and Mrs. Moss.

Harding – Picture taken in front of fireplace in his home immediately following a Senate Luncheon.

Harding -- The 1948 Harding, painted by Professor Earl Bradbury, Department of Art.



HARDING -- AT RETIREMENT. PAINTED BY PROFESSOR EARL BRADBURY.



Am taking my
pen in hand this
time to score a
"passagio espressivo"
from a "Symphony of Friendship"
and to extend very best wishes
for a joyous holiday season
and a bountiful New Year
A. A. Harding

Harding at his great task over many years transcribing foreign music for American band instrumentation. This is a favorite picture of Harding. Harding did not send Christmas Greetings many times, but happy were the Illini who received this one.
Do you read music -- observe the note - A.A.B. but in the German, the B corresponds to H -- hence, A.A.H.

Harding--In retirement at the Frank Lescher Banquet at Robert Allerton Park, May 24, 1950.

Harding receiving Commission as Colonel on Staff of Governor Dwight H. Greene in Illinois Memorial Stadium, Football Season of 1941.

MRS. VELMA ROBERTS, faithful band secretary for 27 years. Now retired.
She was presented, most appropriately, with the Band Varsity Emblem in recognition of years of fidility to the Band which she loved so much.

PART SEVENTEEN

The 1930s

THE YEARS OF THE DEPRESSION

THE BAND CARRIES ON

THE BAND CLINICS

CHAPTER FORTY-ONE

HARDING'S SILVER ANNIVERSARY CONCERTS, MARCH 7-8, 1930

An auspicious event--The Silver Anniversary Concert and attendant festivities, observing the 25th year of Harding's Directorship of the Bands. It was also the 25th Anniversary of the writing of "Illinois Loyalty" by Thatcher Howland Guild.

A committee of Band members, composed of Harold Jewell, Russell Howland and Robert Lyon, had been appointed to compile the Souvenir Program of the event--a Program in keeping with the importance of the event. They succeeded admirably. Orange and blue colors were liberally used in a beautiful splashing of the cherished University colors in the make-up of the Program--indeed a fitting memento for Band Members and audience to preserve.

Howland Pleases Capacity Audiences

This gifted clarinetist again charmed the overflow audience with his solo, "Concerto No. 2 for Clarinet", Opus 74, by von Weber. Carl Wood, cornetist, pleased with the Fantasia for Cornet, "The Carnival of Venice" by Del Staigers, from manuscript loaned by the composer, a former solo Cornetist with the Goldman Band.

A delightful feature was the symposium of marches written especially for the University of Illinois Bands and dedicated to the University. These included three marches, "March of the Illini", by Karl L. King, and "The University of Illinois March" by John Philip Sousa.

The first two had been played in the closing part of "Reminiscenses of the 1928 Football season" at the 1929 Anniversary Concert, but the stirring marches were still new and Harding decided to use them, together with the Sousa number, in the Silver Anniversary Program. Accordingly, he invited the three composers, to be guest conductors at the 1930 program and requested each composer to conduct his own composition. Mr. Alford and Mr. King were happy to accept the invitations and were present. Unfortunately, Mr. Sousa, just as willing, had made a prior engagement for broadcasting and could not attend.

The Pines of Rome, a Symphonic Poem, by Respighi, an extremely difficult number, including four movements, with notations from the programs of the Boston Symphony Orchestra, was played for the "FIRST" time by a band in the United States. Another "FIRST" for

the Illinois Band. The four movements were "The Pines of the Villa Borghese", "Pine Trees Near a Catacomb", "The Pines of the Janiculum" and "The Pines of the Appian Way". In the finale, the Concert Band was augmented by the First and Second Regimental Bands and the Organ, with Director Frederic B. Stiven at the Organ.

RUSSELL HOWLAND

"One of the finest musicians in the history of the Illinois Bands"--Harding.

"Phaeton", by Saint-Seans, was used to open the program. Other numbers were Tschaikowsky's Second Movement (Andantino in Modo di Canzona) from "The Fourth Symphony", Opus 36; "Valse Triste" by Sibelius; Waltz from the Ballet, "The Swan Lake", also by Tschaikowsky; "Till Eulenspiegel's Merry Pranks", Opus 28; by Richard Strauss; and Minature Rhapsody, "Virginia" by Haydn Wood. The program closed on a great crescendo of music, including selections from the Musical Comedy, "The New Moon" by Romberg; the favorite Overture to "Tannhauser" by Wagner, with the massed Bands in unison; and "Echoes from the Illinois Memorial Stadium," which introduced Illinois marches and songs as played and sung by the Illinois Bands in the Stadium.

The Occasion Warranted A Matinee Concert

Silver Anniversary Concerts are an event for any musical organization. Accordingly, a Matinee Program was given Saturday, March 8, 1930, with an almost entirely new list of selections. Only the two final numbers, "The New Moon" and "Echoes From the Stadium" were repeated from the previous evening. One of the most appreciated numbers was the delightful Sextet from "Lucia" by Donizetta, which always carries a heartfelt audience appeal. Also on the afternoon program were a new March, "Youth and Progress" by Karl King; Overture, "The Merrymakers" by Coates; "Scene from the Nibelungen Ring", Wagner; "Slavonic Rhapsody" Friedman; Descriptive Fantasy, "In a Camp of the Ancient Britons", Ketelbey; "Spirit of Youth Overture", Sordillo; and Victor Herbert's "Suite of Serenades", these being glimpses of songs with Spanish, Chinese, Cuban and Oriental backgrounds.

The Silver Banquet

To make the Silver Anniversary week-end really complete, a banquet was enjoyed Saturday evening, when memories of Harding and the Band during the past quarter of a century formed a delightful program, inspiring indeed to the younger Members of the Bands.

Pictorially, the Silver Anniversary Program carried Harding, in full dress Band uniform, as a page illustration at the front of the Program. A panel of an even dozen pictures included Gus Ehnborn, Band President; George Wilson, Vice-President: Fred Vierow, Secretary; Horace Ingalls, Treasurer; Robert Lyon, Business Manager; Don Poor, Assistant Business Manager; Russell Howland, Quartermaster; and M. E. Olson, L. L. Steimley, M. A. McCoy and Frank Lescher, Members of the Welfare Committee. The picture of Raymond

Dvorak was used as Conductor of the First Regimental Band, and Neil Kjos of the Second "Reg." Without pictures were the names of Melvin Balliett, Assistant Librarian and Warren Wood, Drum Major.

During the Silver Anniversary year, 1930. Left to right,--Neil Kjos, Harding, a Bandsman (Can you identify him?), Dvorak.

Warren Wood

Wood graduated from the University in 1931. He served afloat with the Navy in World War II and has been elected for several terms in the house of representatives, Illinois General Assembly, from the Joliet district. In 1950 he was elected Speaker of the House, a tribute to this University and Band Alumnus. He is engaged in farming and in the insurance business. His home is at Plainfield, Ill. He was an outstanding Trombone player.

ILLINOIS DRUM MAJORS AND THE ILLINOIS LEGISLATURE

It might seem that serving as Drum Major for the University of Illinois Bands was an Open Sesame to distinguished service in the Illinois General Assembly. Besides Warren Wood, Speaker of the House of Representatives in 1951, at least two former Illinois Drum Majors have become Illinois State Senators, each for a long and notable period.

Senator Richard J. Barr, Illinois ex-96, was Drum Major in the mid-1890s. He later graduated in law from the University of Michigan and located for practice in his native area city of Joliet, Ill. He was elected Mayor of Joliet as a young man and to the Illinois State Senate in 1902, serving continuously until his death, June 11, 1951, almost 50 years. The Illinois Blue Book,

1949-1950 issue, page 215, says, "Senator Barr is understood to have served continuously as a State Senator for a longer period than any other legislator in the world".

Senator Simon E. Lantz, Illinois ex-97, was also Drum Major in the 1890s. He was elected to the Illinois Senate in 1914 and has served continuously since, or approximately 37 years. He is one of the most prominent breeders of Aberdeen-Angus cattle and of American Cheviot sheep in the Central West.

Burr Irwin, Drum Major in 1905-1906 (Harding's first year in charge of the Band) and in 1906-1907, was one of the great Majors Domo, as he originated the first Interscholastic Circus on the Illinois campus. Those alumni who recall the annual Circus in the spring realize the importance of this bit of campus festivity. Irwin later served as Military Commandant at several universities.

ROSTER--CONCERT BAND

Season, 1929-1930

B-flat Clarinets

Russell Howland*
M.A. McCoy*
C.S. Tucker*
Gus Ehnborn*
F.E. Browning*
Frank Blaisdell*
P.F. Cundy*
Frank Lescher*
David Rosenbloom*
C.W. Newcomer
G.D. Fulk*
G.K. Blakeslee*
B.F. Harnish*
Otho Arnold*
M.W. Farlow*
D.S. Mitchell
R.G. Wells*
Melvin Balliett
D.C. Isted*
D.B. Mitchell*
C.J. McKeown*
J.H. Otten*
R.B. Cundiff*
R.C. Kamerer*
J.A.V. Culbertson
M.E. Dean*
E.A. Martin
C.T. Colgren*

Alton Saxophones

F.C. Gotzenberger
S.F. Ehman*
L.A. Pfaff
E.M. Craig

D-flat Flutes and Piccolos

R.A. Powers*
C.E. Ireland*

Alto Flute

A.W. Borg

English Horn

George Wilson*

E-flat Clarinets

Neil Kjos*
W.J. Krencewicz*

Alton Clarinets

M.E. Olson*
Ross Miller*
W.K. Cherry*
D.M. Knotts*

Bass Clarinets

E.G. Young*

Concert Flutes

E.J. Shaw*
Hale Newcomer*
P.W. McDowell*
H.B. Jewell*
J.C. Stock*

E-flat Flutes

R.H. Edmunds*
P.G. Tomy

Oboes

James Sullivan*
R.P. Sedgwick
G.C. Wilson*
C.E. Binkert*
B.P. Blanchard
E.H. Wickland*

Heckelphone

M.K. Marcus*

Bassoons

M.K. Marcus*
Raymond Dvorak*
Ray Shawl*
R.H. Davidson
C.M. Gallati*
M.J. Serbu

M.P. Grabow
W.F. Doak
W.H. Stewart

B-flat Taragato

H.H. Wich*

Cornets

Robert Lyon*
Robert Moorman*
C.R. Wood*
Fred Vierow*
W.E. Anderle*
K.G. Davis*
W.E. Wade*

Trumpets

I.H. Rosenthal
C.O. Hulick*
L.W. Coale
G.E. Bader

Piano

N.A. Fadim*

Tympani

G.T. Sands*

Trombones

R.L. ManVille*
R.E. Shultis*
W.L. Wood*
H.E. Conant*
A.B. Barber*
T.F. Rhodes*

Cymbals

Earl Blumenthal*

Baritones

C.A. Hundley*
J.H. Bunting*
C.E. Arch.
T.W. Drayer*
M.H. Flowers*
C.C. Coleman*
F.H. Bischoff

Baritone Saxophone

G.K. Beebe

Bass Saxophone

Hall Macklin*

'Cellos

R.E. Turner
J.R. Skidmore

String Basses

L.L. Lehman*
R.M. Radl
Ernst Schmidhofer

Bass-Trumpet

W.E. Trude

Glockenspiels

F.R. Bellmar*
K.W. Anderson

Snare Drums

L.W. Clift*
L.G. Lederer

Bells and Xylophone

F.V. Tooley*

Bass Drums

George Kaplan*

E-flat Basses

L.L. Steimley*
P.O. Richter*
H.C. Haney*

Contra-Bassoon

C.M. Gallati*

Tenor Saxophone

F.A. Matteson*
H.A. Sahlin
L.G. Nurmi

Bass Sarrusophone

V.T. Penn

Flugel-horns

G.B. Sprout*
J.A. Fetterolf*

Marimbas

William Bledsoe*
F.R. Bellmar*
R.A. Choate*
N.A. Fadim*

French Horns

Herbert Gutstein*
E.R. Beloof*
R.H. Sifferd
E.H. McGinnis*
J.A. Mart*
J.E. Smith
L.V. Trabert
T.T. Wiley*
A.O. Lauher*
E.F. Schnidt

Bass Trombones

S.A. Berg*
A.R. Gilkerson*

Euphoniums

D.B. Lindsay*
C.H. Leeds*
Davon Smith*

* Indicates Band Emblem.

FIRST REGIMENTAL BAND

Roster, 1929-1930

P.G. Tomy, A.W. Borg, R.J. West, R.F. Engel, A.S. Ash, flutes and piccolos; M.H. Reid, E-flat clarinet; Wilbert Doak, R.A. Byerly, W.H. Stewart, R.A. Schnoor, H.K. Buchanan, E.W. Chapin, Gordon Watson, A.L. Lippert, P.H. Warren, J.L. Ingham, D.W. Mitchell, D.R. Halcom, D.J. Porter, F.R. Matson, F.N. Menke, G.D. Commons, R.A. Erikson, J.R. Vaky, R.B. Kitch, L.E. Evans, E.J. Ralph, E.G. Bourne, R.M. Hainsfurther, B-flat clarinets; F.M. Bishoff, M.B. Moore, E.E. Howe, bass clarinets; V.T. Penn, Soprano Saxophone; E.M. Craig, W.P. Cuthbertson, L.A. Pfaff, C.A. Erickson, S.L. Greenfield, alto saxophones; H.A. Sahlin, F.C. Oathout, J.H. Green, tenor saxophones; J.M. Luther, G.K. Beebe, baritone saxophone. R.B. Blackard, oboe; E.F. Schaefer, bassoon; K.W. Anderson, marimba; L.G. Lederer, L.W. Temple, J.M. Tindell, R.E. Bevis, H.T. Hultberg, snare drums; L.E. Wiley, bass drum; E.R. Benedict, cymbals; K.H. Steiner, tympani; W.E. Trude, E.M. Ahrens, H.L. Anderson, J.H. Lowry, W.W. Krughoff, Clayton Cash, M.E. Gulick, G.F. Meyer, W.R. Nilson, R.W. Meeker, C.U. Kring, W.E. Matthews, E.W. Howard, L.J. Bert, G.L. Shapiro, G.E. Thomas, Ambrose Elliott, C.D. Collins, D.L. Ziegler, R.W. Mayer, cornets; L.V. Trabert, J.E. Smith, E.F. Schmidt, R.A. Harper, G.J. Curzon, B.W. Maxwell, R.C. Geyer, W.E. Chastain, Bruce Smith, French horns; F.G. Kraml, J.L. Stearns, W.A. Gore, H.D. Heffelfinger, R.C. Knoblock, J.H. Cannon, W.S. Hertz, T.I. Nalbach, trombones; C.E. Arch, R.M. Little, C.E. Lund, J.J. Miller, Baritones; R.N. Gsell, J.N. Adams, R.W. Ball, euphonium; L.S. Anderson, E-flat bass; C.G. Schafer, F.M. Armstrong, C.F. Clow, M.M. Saxer, J.W. Ashby, BB-flat basses.

SECOND REGIMENTAL BAND

Section A--Roster, 1929-1930

R.K. Green, H.E. Wilso, flutes and piccolas; B.B. Bruner, M.P. Plunk, H.E. Wecaser, H.S. Howard, E.S. Turnipseed, D.V. Frost, H.S. Jacobs, E.D. Herron, T.L. Forsberg, W.R. Allen, A.O. Blatter, E.S. Constant, W.G. Baker, E.L. Dutcher, W.J. Bailey, T.L. Pezman, R.W. West, R.A. Nordgren, J.W. Davis, B-flat clarinets; G.C. Lindsay, soprano saxophone; K.J. Johnson, R.L. Zelle, W.F. Hellmich, I.N. Thompson, F.C. Hall, also saxophones; J.G. Knapperberger, baritone saxophone; R.K. Berg, B.W. Gunn, H.E. Duncan, R.W. Schroeder, snare drums; L.W. Bodine, Bass drum; H.K. Chandler, cymbals; H.L. Hughes, W.K. Turner, R.M. Young, D.W. Grove, C. Van Gerpen, G.A. DeCosta, E.H. Jordan, C.H. Bumstead, G.W. Nugent, John Bradford, E.N. Davis, C.R. Wutzke, W.C. Stanfield, T.T. Quinn, J.P. Fletcher, A.R. Richards, cornets; H.W. Kring, L.R. Schmink, J.C. Wheeler, L.F. Deditius, E.E. Smith, W.M. Connell, R.A. Hoffman, J.J. McIntosh, G.R. Hill, R.M. Woolley, trombones; F.E. Birkett, J.E. Tobie, horns; L.W. Gillam, M.D. Arganbright, baritones; R.E. Lane, euphonium; G.D. Foster, E.L. Magnus, M.R. Edison, E.R. Mikeworth, S.W. Lescher, L.C. Mueller, M.D. Wilber; L.W. Bodine, D.D. Hershey, propertymen.

Section B--Roster, 1929-1930

R.K. Blakemore, flute and piccolo; P.P. Fowler, H.C. Baldwin, R.A. Lowe, L.B. Huston, C.S. Mellen, J.P. Jones, R.E. Lee, H.W. Dickhut, A.E. A.E. Olson, C.H. Werstch, J.B. Roth, P.H. Walker, R.M. Wallenstein, H.W. Bitting, J.P. Janicki, B.B. Josi, H.W. McCalley, C.P. McCool, R.E. Cram, R.C. Martin, H.C. Godsey, B-flat clarinets; M.A. Sander, soprano saxophone;

A.F. Sears, E.W. Niemeyer, L.W. Brearton, L.G. Middleton, S.A. Kurocki, alto saxophones; H.H. Ackman, H.C. Griffith, J.W. Baldwin, tenor saxophone; H.L. Wingfield, G.B. Maxwell, baritone saxophones; R. Von Rautenkranz snare drum; E.H. Runden, bass drum; J.T. Davis, C.A. Stiegman, J.H. Manns, G.R. Dusky, R.W. Boyd W.B. Billmire, P.O. Boyle, M.A. Churchill, T.R. Verry, H.W. Frick, F.R. Fischer, Fran Payne, J.H. Lund, cornets; GlW. Horsley, R.P. Smith, F.E. Kemp, L.J. Sebek, Loch Shumaker, H.C. Dunbar, L.N. Eck, J.T. King, Wilburn Johnson, S.T. Bauer, C.B. Davis, H.C. Warren, trombones; E.W. Morgan, C.L. Banner, J.R. Hood, J.H. Frederickson, R.I. Hardy, Raymond Leeper, R.J. Railsback, Horns; G.W. Vandervoort, S.E. Rice, W.W. Lockwood, baritones; M.J. Madden, J.T. Dawson, M.A. Thompson, euphonium; C.F. Wilcox, H.W. Turner, C.R. Tiebout, basses; W.H. Kistler, Wm. Motel, propertymen.

The Bands Department Building
"Temporary" since 1928

The Bands Department has occupied the present frame Band Building since April 3, 1928. Occupancy of the building was regarded as only "Temporary" in 1928. How long is "Temporary"--we may well inquire in 1951?

"There is nothing so permanent as a temporary expediency", notes Harding.

However, we must be fair. Use of the "Temporary" structure aided the Band in many of its problems. The Band, steadily becoming larger and developing in campus service and prestige, had been miserably cramped in its basement quarters in University Hall. The frame building was indeed a real improvement over rooms which had been long outgrown.

Moreover, removal to the "Temporary" frame building marked another "FIRST" for the University of Illinois and for its Band. The University of Illinois Band was the "FIRST" band in any American institution of learning which occupied its own separate building. Usually, bands at various colleges and universities had been crammed into odds-and-ends, one might say, here and there on a campus. Now--the Illinois Band had a building of its own, offering large floor space and an abundance of room for its expanding activities.

Band practice in University Hall had for many years presented problems. There could be no band practice until after 4 p.m. when classes were "over" in the 1920s. Faculty members and their classes were, of course, disturbed if the Band attempted earlier study and practice. The instructors in Band could not begin until all other classes had been dismissed. In other words, the day began for the Band when the day was over for other University instruction.

The "Temporary" Band Building.

The newly acquired building offered immunity from the charge that the Band disturbed faculty and students. The building was more or less isolated, although the Armory, to the west, and the Main Library, to the east, were in use in 1928. Yet there was an abundance of wide, open space around the "Temporary" building. Band instruction and band practice could be carried on at any hours convenient for Band members to assemble. Moreover, use of the building was not restricted to regular hours. There was no danger of disturbing evening assemblies. Practice could be maintained evenings, Saturdays, Sundays, any time, any hour. This was a distinct advantage to Harding, who had been held to Band instruction and practice between 4 p.m. and 6 p.m. The offer of the frame building to the Bands Department carried many advantages.

History of the "Temporary" Building

The huge University Armory was erected in 1914-1915. The Military Department was removed from the well-recalled "Armory", later known as "The Gym Annex", on Springfield Avenue at the head of Burrill Avenue, to the great, rectangular new Armory on the southwest periphery of the campus. But there were no offices for the

military personnel. The array of offices which now line the entire north and south sides of the Armory were erected in 1926-1927. Hence, a small building, of prefabricated type, was built to the east of the Armory for the use of the military officers. This served as "The Military Office Building" for several years, including, indeed, the period of the First World War. This frame building was available for other purposes after 1927.

President Kinley Suggested Removal

In the 1920s, President Kinley maintained his office in the first unit of the Administration Building, which had been originally erected as the Commerce Building in 1912.

The Second Regimental Band--easily, the noisiest of the Bands--practiced twice a week in the late afternoons in the southwest basement area of University Hall. It was only 100 feet from the Kinley offices to where "The Second Reg" held forth. Naturally, the President was disturbed while he was in conference, or busy with University mail and other duties.

Kinley offered to the Bands Department the use of the frame structure which had been abandoned by the Military Department. Harding inspected the building and approved its use for a Band headquarters, as it offered, as mentioned, many advantages, over the basement rooms in "Old Uni". President Kinley agreed to changes which Harding suggested, such as a certain amount of remodeling, reconditioning, repainting and new linoleum over the floor. The President saw that all of these changes were made and the building was really placed in first-class condition for what was regarded temporary use by the Bands Department until a real Band Building could be erected. Harding renders to President Kinley full credit for placing the frame structure in the best of condition for service by the Band Department. The Band inherited from the Military Department an old safe, which Colonel Merry, former commandant, called "A White Elephant painted Black".

The Actual Occupancy

It was a tremendous task to remove the Band library, even then growing apace, and the Band equipment and instruments, from University Hall to the frame structure. Band members aided the physical plant force in the big moving job. George Wilson, Band Librarian, did an admirable assignment in caring for the Band scores and music and books, while in transit, and in rearranging the mass of material in the new quarters.

The Great Fire Hazard

Since 1928, the Band library and records have expanded to a degree which might have been unbelievable a score and more years ago. Now--the frame structure is hopelessly outgrown, with every division of the Band work tremendously handicapped by the lack of room. How long this will continue--can be only anyone's surmise.

Of prime importance is the always present fire hazard. The building is frame, with wooden floors. There is no possible fireproofing, as now considered so necessary in building specifications. In spite of every fire precaution taken by the faculty and members of the Bands Department, and by the University fire and police staffs, the frame building presents a constant fire hazard which cannot be ignored.

Most valuable, and irreplacable, is the large library of transcribed orchestral music, patiently rewritten by Harding and staff members over the years and with parts copied for every band instrument by faithful student copyists. This music cannot be replaced. Many of its sources have changed during the years, have even disappeared. A loss by fire of this valuable music would be serious indeed. The money investment in band instruments and band equipment, as well as of band records, band trophies and band history would be a catastrophe of the first dimensions, a blow which would be without parallel in the annals of symphonic band music in America.

Director Harding used from 1928 until his retirement, September 1, 1948, the office at the northwest corner of the present Band building. This had been the office of the Military Commandant while the building was used by the military department. Upon Harding's retirement, his successor, Mark Hindsley, assured Harding that this office should be his campus headquarters through the coming years, and as such it is used to-day.

A NEW SIDE-WALK—FINALLY

At long last--after visitors to the Band Building had stumbled for years over the decaying bits of a board sidewalk leading to the Temporary Band Building, a new concrete walk was dedicated in a humerous ceremony in the spring of 1951. Lyman Starr, Conductor of the Second Regimental Band, led his squad for the initial march over the new improvement, thus opening formally--we should say, most delightfully informally--the long needed walk.

Gone are the days--Praise Allah--when a visitor to the Band Building will break one leg and one arm treading the decomposed remnants of the walk to the east portal of the building. Director Hindsley, in triumph, preserved, as a souvenir, a fragment of what for years constituted a miserable approach to the home of the Illinois Band. Now, if our magnificent Department of Bands never secures its appropriate new building, it has achieved success in at least one objective, a new concrete sidewalk.

HOW LONG--OH, HOW LONG--MUST WE, OF THE WHOLE ILLINI CREATION, BE DEPRIVED OF A MUCH NEEDED AND FAR TOO LONG DELAYED, MODERN BAND BUILDING? WHEN WILL WE DISCARD THE TEMPORARY BAND BUILDING, IN SERVICE THESE 30-ODD YEARS? WHEN, OR WHEN, WILL WE HAVE THE SUPERB NEW HARDING HALL? DIRECTOR HARDING DOES NOT WISH HIS NAME USED FOR THE NEW BAND BUILDING--HIS MODESTY IS AGAIN APPARENT--BUT WE BELIEVE THE VAST ILLINOIS ALUMNI WILL DEMAND NOT ONLY HARDING HALL, BUT THE NAME OF HARDING HALL.

University of Illinois Bands, 1931--A sorry period in American finances but a glorious epoch in the history of the University of Illinois Bands. Harding, in front, with Leonard Falcone, Michigan State Band, guest of the evening.

CHAPTER FORTY-TWO

THE BAND CLINICS

Another "FIRST" at the University of Illinois--the "FIRST" band Clinic in America. The "FIRST" Band Clinic in America was, not only, one more "FIRST" at Illinois. It was, also, the "FIRST" time in America that the word "Clinic" had been used, to the knowledge of the Illinois Band authorities, aside from medical activities. Now--in 1951—we have all sorts of "Clinics"--Football Clinics, Basketball Clinics, a medley of others. The use of the word "Clinic", for general purposes, was coined at the University of Illinois. The Band Clinics were a direct outgrowth of Band work and activity on the Illinois campus. As before stated, Harding always wished the Illinois Bands to be doing something new and to be doing that something new better than any other band.

"I always wished new ideas and new activities to flow from our University of Illinois Bands" said Harding. "That something new" slogan was responsible for the birth of the Band Clinics.

"Always Something New", Harding's watchword over the years, was carried as a motto, at the bottom of sheets of Band stationery for perhaps 30 years.

Even the designation of "The Band Clinic" broke down into names for smaller band groups. Within "The Band Clinic", there developed "The Clarinet Clinic", "The Cornet Clinic", "The Drum Clinic", others.

Origin of the Band Clinic Idea

The University of Illinois for many years emphasized the annual High School Teachers Conference, held on a week-end in late October or in mid-November. These conferences continue, although there are now several of them, with various geographical and educational divisions to accomodate the rapidly growing number of teachers. But the old-time "High School Teachers Conference" was an outstanding event. Thither came teachers in all branches of high school work, including music, and of course, high school band, orchestra and chorus directors. Music, in fact, was advancing in importance in the high school curriculum in the later 1920s.

Naturally, high school teachers interested in band instruction gravitated, during the Teachers Conference, to the Band Building. There they discussed with Harding and his assistants the many

problems which confronted the high school band director and the eager youth who were flocking to him for band instruction. Harding gave all assistance possible. He conferred individually, and in groups, with high school band directors, as did his staff. Harding had the University Bands play and read music for the benefit and inspiration of the high school band directors on campus.

But time was limited--exceedingly precious--for teachers attending the High School Conference. Most of the school band directors taught other subjects. They were required to attend other "Sections" of the Conference, for instance, mathematics. There were also "General Sessions", with outstanding speakers, which visiting, teachers were supposed to attend. Obviously, school band directors could spend only a scanty amount of time with the Band staff. What to do--about this problem?

More School Band Inspiration Urged

"We want more of this", exclaimed school band directors as they emerged from the Band Building, inspired by Harding and his staff in studying the direct laboratory method, that of watching the University Band in actual rehearsal. Directors of high school music were provided excellent general courses in public school music methods and in school band, orchestra and choral work. Through the 1930s, the Illinois School Band Association held a well-balanced program on the entire set-up of band instruction in Illinois high schools and grade schools, simultaneously with the Illinois High School Conference.

Unfortunately--not all of the many problems of school band directors were met by the programs of the Illinois School Band Association --good as they were. The meetings of this association and the sessions of the High School Conference provided busy hours for all high school teachers, including band directors. Worst of all, they could not unify their time and effort for studying the new music for bands and in watching and hearing the University Bands perform these numbers, especially the required and optional contest numbers. Intimate discussion of band music and band instrumentation was what the school band directors craved and needed.

"We want more of this instruction from the University Band in actual rehearsal" came the suggestion. "We want to come to the campus and spend two or more days just at the Band Building, hearing the Band read music, and especially music which had been earmarked for contests. When can we do this?"

Eager to cooperate, Harding made a suggestion. If the public school band directors of the state would decide upon a week-end, or half-a-week, he would be glad to arrange a program, to extend over

parts of two or three days. In such a conference, sole emphasis would be placed upon public school band problems. It was agreed that such a conference would be held, suggestively, the week-end of the first full week following the close of the Christmas-New Year's vacation. The University reconvened, approximately, January 3-5. The first full week following the resumption of University Instruction included, normally, as a week-end, the dates of January 8-11.

First Call for the "FIRST" Band Clinic

Harding, in a letter dated December 7, 1929, to Paul E. Morrison, Director of Bands in the Quincy, Ill., High School and President of the Illinois School Band Association, suggested that Morrison issue a call for a Conference--not a Clinic--of high school band directors for the week-end of January 9-10, 1930. Morrison cooperated speedily and effectively. It was agreed that the Conference would convene Thursday, January 9, at 1:30 p.m. and would conclude Friday, January 10, at 5 p.m. In this way, band directors could travel to the conference Thursday morning and many of them could return home Friday evening, being away from home only one night. However, many directors, enthusiastic over the meeting, remained on campus Saturday.

Morrison designated the first meeting as "The Bandmasters Conference". The idea of "The Band Clinic" had not been born in the early days of 1930.

The Band Clinic Enthusiastic Bandsmen packed into the Band Building.

And did Bandmasters respond? They did. Most heartily, too. About 40 High School Band Directors attended. Considering the terrific weather, the attendance was marvelous. There was a heavy sleet storm and resulting cold wave.

"The Band Directors, many of whom drove their cars, literally slid into Champaign", recalls Harding. "The highways were covered with ice. They slid home, literally, as well".

Bandmasters were asked, in the first notice, to indicate on sheets provided for that purpose, what music they wished to have the University Bands "read" for them. The response to this request was immediate and spontaneous.

In Harding's first letter to Morrison, Harding said "the program is not yet definitely arranged, but will consist of the demonstration of the contest material, to be filled in with lectures, demonstrations and discussions of the kind that the majority of the band directors desired".

Other suggestions were, to have one of our Regimental Bands read some Class C contest material, a discussion of library routine and the mechanics of rehearsals, a discussion of the varied band

editions with reference to instrumentation and the best effect for modern bands, also in knowing how to adapt different foreign band publications to American Band instrumentation.

Morrison was asked to extend a cordial invitation to all the band directors in the state to attend this conference and to tell them that in making out the program we will be guided by their wishes. This was a short time to call a meeting for a new and untried experiment in cooperation between the University Bands Department and the men in the field in actual charge of public school band activities. Yet, the notice fell before eager and willing eyes. The Band Directors of the state had been asking for just this sort of thing. Here was their golden opportunity, to spend parts of two days on campus, in conference with Harding and his Assistants--and with each other.

Morrison, in his call for the meeting, said:--

"The material to be demonstrated will be for all classes of bands. This will include a demonstration of contest material. Other interesting features will be demonstrations of small wind ensembles, a discussion of instrumentation, and various editions of band music. In fact, Mr. Harding desires to give the band directors just what they want in their peculiar situations. Come primed with questions. Send in ahead of time to Mr. Harding the numbers which you would like to have played. Do not fail to be there".

Morrison then outlined the official required numbers for the Illinois High School Band Association for the year 1929-1930, as follows.

Class A--Egmont Overture, Beethoven.
Class B--Stradella Overture, Flotow.
Class C--Bridal Song from Rustic Wedding Symphony--Goldmark.
Class D--Spirit of Youth Overture--Sordillo.
Class E--(Grade School Bands), same as Class D.

SELECTION OF CONTEST NUMBERS TO BE PLAYED AT FIRST CONFERENCE BY BAND DIRECTORS.

Bandmasters attending the conference were requested to indicate their choice of Class A and B numbers, also Class C and D numbers which they would like to have The University Concert Band or the Regimental Bands play. Twenty-nine numbers were included in the A and B repertoire and the same number in C and D suggestions. Other subjects in which the visiting Bandmasters might be interested and from which they were priviledged to choose items for discussion were:-

Music for ensemble groups; Solo material; Marching and formations; Library methods; Rehearsal procedure; Unusual instruments (How to make effective use of); Foreign editions effective for high school bands; Adapting foreign editions for American instrumentation; Demonstration of collection of unusual instruments; and Editing American editions to make them more artistic and effective. All in all-the First Conference included a well-rounded program, with wide choice of materials used, and with suggestions emenating very largely, from the bandmasters themselves, in other words from the floor, or rather from the chairs, as most of those attending were

standing on chairs. A "standing vote" was usually taken. The First Conference, as well as all succeeding Clinics, was thoroughly democratic with "the ranks" having full part in the program.

PROGRAM FOR THE FIRST BAND CLINIC IN AMERICA

While it will be impossible to include the programs for all the Band Clinics over the years, we wish to reproduce the program for the first "Conference".

UNIVERSITY OF ILLINOIS BAND BUILDING

JANUARY 9-10, 1930

Thursday, January 9

1:30 p.m. -- Registration, etc.

2:00 p.m. -- Reading of Class C and D Contest numbers by University Regimental Bands (Mr. Dvorak and Mr. Kjos)

3:00 p.m. -- Round-table discussion.

4:00 p.m. -- Reading of Class A and B Contest numbers by University Concert Band (A. A. Harding).

7:00 p.m. -- Reading of foreign editions; Discussion and comparison of same with American editions. Suggestions for adapting foreign editions for American bands; Unusual Instruments and their employment; Wind ensembles. General Discussion.

Friday, January 10

9:00 a.m. -- Business meeting of Illinois School Band Association, Paul E. Morrison, President.

10:30 a.m. -- Library and rehearsal methods (Mr. A. A. Harding)

11:00 a.m. -- Drilling the band; Special evolutions and formations (R. F. Dvorak).

1:00 p.m. -- Reading of Class C and D contest numbers by University Regimental Bands (Mr. Dvorak and Mr. Kjos).

3:00 p.m. -- Round-table discussion.

4:00 p.m. -- Reading of Class A and B contest numbers by University Concert Band (A. A. Harding).

What a Program! The idea of a Band Conference or a Band Clinic really clicked. Something had been started at the University of Illinois. Over the future decades, the Illinois Bands Department was to make a major contribution, through the Clinics especially, to the public school band movement in America.

FIRST CONFERENCE--AN ENTHUSIASTIC SUCCESS

Everyone attending the first conference voted it a wonderful success. "The Band Clinic (and here the word 'Clinic' was used) was a great success and I benefited greatly by it. The excellent arrangement of the program and the spirit in which it was conducted, was an inspiration in itself. You, the University of Illinois, and the Illinois School Band Association, are to be congratulated for taking the lead in this movement, as I feel that many states will copy the wonderful idea in the near future", wrote John H. Barabash, Band Director, Harrison Technical High School, Chicago.

The officers and members of the Illinois School Band Association adopted resolutions voicing their appreciation to Harding, and to Raymond Dvorak and Neil Kjos, his assistants, "for the splendid and instructive program given for the benefit of the school band directors".

The Illinois Concert Band "read" numbers required for contests in Class A and Class B. The two Regimental Bands, under Dvorak and Kjos, "read" contest numbers required for Class C and Class D high school bands. There was also reading of foreign editions and full discussion of methods of adapting them to American band instrumentation. Other topics discussed were a discussion of library and rehearsal methods, problems of drilling the band, and literature for wind instrument ensembles.

APPRECIATION OF FIRST CONFERENCE

The proof of the pudding is in the eating. No one was better qualified to judge the success of the First Conference of School Bandmasters at the University of Illinois than the band directors who attended.

During the business session held as a feature of the conference, a resolution was adopted which expressed "Our sincere appreciation to A. A. Harding, Raymond Dvorak and Neil Kjos, the University authorities and the University of Illinois Bands for the splendid and instructive program given for the benefit of the school band directors. The splendid cooperation of all the departments of the University of Illinois has been largely responsible for the rapid development of band music in the public schools of Illinois and this cooperation has in turn been a stimulus in making the schools of this state the leaders in band development in the nation.

It is hoped that the success of this initial conference will lead to an even more comprehensive program of band instruction in the future."

(Signed) Paul E. Morrison, President.
M. W. Rosenbarger, Secretary.

Thirty-nine band directors signed the roster of those attending.

THE SECOND ANNUAL BANDMASTERS CONFERENCE

Harding issued the call for the Second Conference December 26, 1930, which convened Thursday through Saturday morning, January 8-10, 1931. Raymond Dvorak was designated Chairman of the Reception Committee. The call was signed by A.A. Harding, Director, Bands and Orchestra, University of Illinois, and was sent to 60 Band Directors, and 18 Orchestra Leaders in the state.

A suggestion was made that invitations to attend be sent to music publishers, such as Carl Fischer, requesting their representatives be assigned to the conference. This was the beginning of participation in the conferences by music publishers, arrangers, instrument manufacturers and other groups in the band and orchestra fields. Suggestions were also made that band directors outside Illinois be invited. It was fully apparent that the idea of the Band Conference was "catching on". The first trial balloon in January, 1930 was successful beyond the expectations of Harding, his Assistants and the Illinois Bands. Something had been started—to flower into the permanency of the Band "Clinic" of the future.

CROSS-ROADS OF AMERICAN BAND MUSIC

"The Band Clinics on the Illinois campus at once became the cross-roads of American band music. All highways of band fellowship in January of each year led directly to the University of Illinois and to its much under-

sized Band Building. As many as 500 bandsmen attended some years. The influence of the Illinois Band Clinics extended not only to bandsmen of the state of Illinois, but also to adjoining states and later included as many as 33 states. Not only did school band directors attend but also band composers, arrangers and publishers, instrument manufacturers and dealers, and college and University directors. Many men returned year after year. If you wanted to see someone active in American band music, to find him was simple--just attend the University of Illinois Band Clinic and your man would be there", commented Harding in recalling the long list of successful Clinics.

DEMOCRACY OF THE CLINICS

"The group attending, while intensely interested, was always merry, willing to cooperate in every way. Obviously, the Band Building was far too small to accomodate the crowds which began to attend. While our Illinois Bands were reading contest numbers and many new pieces of foreign music, many of the latter rewritten and transcribed for American band instrumentation, it was impossible for our guests to be seated around, or even to stand around, our Bands, and scores of our good-natured friends stood on chairs, just to see and hear unfamiliar, perhaps new or recently rescored music, played by one of our three bands. The large attendance and the spirit of good comradeship made our earlier Band Clinics delightfully informal," Harding recalls to-day. "Some of our guests wished to sit-in with players in the clarinet or piccolo or cornet sections of our Concert Band just to watch, closely, one of our best musicians ripple through some difficult scores".

"And that was precisely what we wanted--the informality and the joviality of the early Clinics. When attendance zoomed to the point where we had to take the programs to the University Auditorium, then much of the previous spirit of take-it-as-it-comes was lost. Changing the programs to the Auditorium removed that intimacy of the workshop idea, which we held so vital and so important in our Clinics. Even the atmosphere of our entirly inadequate Band Building provided just that flavor of background which the visiting Bandsmen loved so much", observed Harding in thinking over the past history of our Clinics.

"It was a chummy atmosphere, when we held the Clinics in the Band Building", commented C. L. Barnhouse, music publisher, Oskaloosa, Iowa.

Harding recalls that in the Band Building the playing of new numbers by the Illinois Bands was a rehearsal which bandsmen love. "When we moved to the Auditorium, we lost much of that spontaneous workshop idea. We previously had enjoyed band directors milling over new music, discussing new scores with the next fellow, and imbibing new ideas not alone from the Bands themselves, but from each other. Crowding and elbowing each other contributed directly to the informality of our Clinics. It was rehearsal intimacy, it was workshop intimacy".

While the Illinois Concert Band played new music, usually reading at sight, Harding found opportunity to stop the Band occasionally and to comment upon this or that phase of the music. He added a few words of informal information regarding the origin of that particular bit of music--its composer, arranger, publisher. He included some observation upon what was doing--where--when--and by whom—in the realm of band music. Such pleasing interludes, amid rehearsal influences in the Band Building, were precisely what the visitors cherished! What did it matter if even standing room remained at a premium?

READING AT SIGHT

"I have always based musicianship to a large extent upon the ability to read--that is, to read music practically at sight, easily fluently, understandingly", Harding has often said in reviewing the passing of happy years with the Illinois Bands. "To me, a bandsman is not a real musician unless he can play on his instrument at sight almost any musical score which may be placed upon his rack. This is the essence of real musicianship. This--the Illinois Concert Band has always done remarkably well. Our Concert Band has often been called a paradox--an amateur organization composed of professional caliber musicians".

Many visiting band directors and publishers commented freely upon the ability of the Illinois Concert Band to read new and difficult music at sight.

"How that Band can read", exclaimed Herbert Clarke, distinguished Guest Conductor and President of the American Bandmasters Association.

HERBERT CLARKE AND THE 1936 CLINIC

The visit of Herbert Clarke to the Seventh Annual Band Clinic, January 9-11, 1936, was memorable. The announcement for the meeting said:-

"Herbert L. Clarke, Conductor of the Long Beach Municipal Band, renowned cornet soloist and musical authority of international prominence, will be guest conductor. Mr. Clarke, who is known to and beloved by everyone in our field, has long been interested in the school band movement in education and in the work of the Association. He will conduct round table discussions in addition to the other contributions he will make to the program".

Returning to the West Coast from this Clinic, Clarke wrote a letter of appreciation to Harding:--

"Enroute to Long Beach, by Santa Fe, January 14, 1936--Dear Austin: I want to thank you for the thrill you gave me in allowing me to direct your big band in the Tannhauser Overture. I shall never forget the sensation experienced in the finale! I felt myself rising on air as the volume of tone increased towards the close!"

"You certainly have done wonderful things with your University Bands and have set a pace difficult to follow. The whole Clinic of last week (January 9-11) was an inspiration to me and your First Band is equal to any Concert Band of professional players in the country illustrated by their sight-reading of several new numbers they played. You must derive pleasure and satisfaction with such responsive demonstrations to your directing, and Austin, your directing is great. The Clinic was wonderful in every way! Meeting the many Bandmasters, representing so many school and college bands, was a treat. Such fine fellows, clean and intelligent, striving to uphold the standard of good music! It was an education to me and I fully appreciate the honor conferred upon me in inviting me to attend as guest conductor."

Herbert L. Clarke

FEW FORMALITIES--FEW BANQUETS OR DINNERS

The informality of the Clinics precluded formal dinners or banquets. These were held in disfavor. The crowd liked to break into small groups, snatching a bite hither and thither and yon, at campus spots, or at down-town hotels and restaurants. Smokers and luncheons were enjoyed, before the Illini Union Building was opened February 7, 1941, at hotels, or in the Arcade Building facing the campus, or in Latzer Hall of the Y.M.C.A. Beginning with the 1942 Clinic, the food and social facilities of the Illini

Union were available. With the coming of World War II, the Illinois Coffee House, on the far south campus, and within sight of the Band Building, was nearby.

Visitors were on their own in securing hotel reservations. Harding and staff could not attempt to provide hotel accomodations, always limited in Champaign-Urbana, for 200 or 300 or 500 visitors. Many secured rooms in private homes. Some were quartered with friends in fraternity houses, being bedded down for one night or two nights in the fraternity house room of some chap who hailed from their own home town and their own high school. Again, informality was the keynote.

SIDELIGHTS ON THE CLINIC PROGRAMS

Always, the Illinois Bands were there to perform, to read new and unusual numbers, even when their time, as students, with classroom, laboratory and outside reading assignments awaiting them (and semester examinations, if you please, only a fortnight away) was restricted. Much credit should be given to the individual members of the three Illinois Bands, who crowded Clinic programs into their already crowded schedules as the semester was ebbing to a close and Old Man Exam was stalking the campus.

The Illinois Bands performed stunts for the delight of the Clinic crowd. One year, there was a band composed of professional band directors--men such as Herbert Clarke and Edwin Goldman--who made up a clown band, with Karl King as Conductor. Harding played bass drum in this outfit. Goldman, Clarke and Frank Simon played cornet. This band played "Poet and Peasant" in a typical "kidding" spirit, with 20 professional musicians acting the fool.

Making Movies of the Band, 1932.

Motion pictures were shown of the Illinois Marching Band on the gridiron, presenting clever and picturesque formations. Thrilling football games were relived in movies. One year "The Mickey Mouse Band Concert" added much pleasure to the program, as did other movie shorts of a jovial nature.

ADHERING TO HIGH SCHOOL LEVEL

Over the years, the programs of the Clinic have been kept close to the high school level for, after all, the Clinics originated, and were continued primarily, for High School Band Directors. When Mark Hindsley and Clarence Sawhill came to the Bands staff, they brought with them actual experience in high school band conducting for each had served in this capacity--they understood the many problems of the high school band--and its director.

"Hindsley and Sawhill had been through the mill", Harding commented. "I turned over to them, in increasing tempo, many of the details of the Clinics. They took over admirably. In fact, during the later 1940s, after returning from army airforce band service, Hindsley made up the programs. Sawhill rendered valient service while Hindsley was in service. He was in complete charge of the 1945 Clinic when Mrs. Harding was critically ill and I did not even see the Clinic. Sawhill went to the University of Southern California in 1946. Hindsley was in charge of much of the 1947 and the 1948 Clinics. I cannot give too much credit to Mark and Clarence. They deserve all the praise I can bestow. In fact, with the exception of the Concert Band's participation, they carried much of the burden of the Clinics".

DISTINGUISHED CONDUCTORS AND GUESTS AT THE CLINICS

Through the 1930s many names prominent in one phase or another of American band music attended the Clinics as Guest Conductors or as Conductors of the National Clinic Student Band. Dr. Edwin Franko Goldman, Conductor of Goldman's Band of New York and the first President of the American Bandmasters Association, came several years as Guest Conductor. Other Guest Conducters of national fame were Herbert Clarke and Frank Simon, the former Conductor of the famous Municipal Band of Long Beach, Calif, and the latter Conductor of the equally famous Armco Band, Middletown, Ohio, and each of them a Past President of the American Bandmasters Association. Also attending as Guest Conductor was Henry Fillmore, well-known composer and later President of the A.B.A.

Simon came unannounced, as his time permitted, to several of the Clinics. He attended the Fifth Clinic in 1934. Also present that year as Guest Conductors were W.H. Bicket, Director Leland Standord University Band; Glenn Cliffe Bainum, Director Northwestern University Band; Victor J. Grabel, Director of the Chicago Concert Band; and Harold Bachman, then of Chicago, and Director of Bachman's Million Dollar Band of that city. This was the first time that a group designated as "Guest Conductors" had attended the Clinics.

However, Mr. Grabel attended the Second Clinic in 1931, being at that time designated by A. R. McAllister as Director of Grabel's Symphonic Band of Chicago," who gave a very instructive lecture and demonstration on how to revise printed sections of band music to suit special needs or to better express the original ideas of the composer."

Carl Fischer and Company, New York music publishers, sent Charles J. Roberts, composer and arranger, to discuss that feature of the work. Sam Harris, manager of the Chicago branch of Carl Fischer and Company, was also present.

Harding and Edwin Franko Goldman at an Illinois Band Clinic.

Dr. Joseph E. Maddy, University of Michigan, President of the National Orchestra and Band Camp, Interlochen, Mich., and Chairman of the National Committee on Instrumental Affairs in charge of arranging the National Band and Orchestra Contests, was also present.

McAllister, forecasting the national scope of the future University of Illinois Band Clinics, in a letter dated January 19, 1931, a few days after the Second Clinic, said:--

"C. H. Tremaine, Secretary of the Bureau For The Advancement of Music, New York, is strongly in favor of this movement becoming national in its scope, which I am sure will take place".

Goldman made his first visit to the Illinois Clinic in 1935. Prominent high school bandmasters were recognized, among them were Carlton Stewart, Mason City, Iowa; Captain John H. Barabash, Chicago; William D. Revelli, Hobart, Ind., later Director of Bands, University of Michigan; Alex P. Enna, West De Pere, Wis.; Forrest McAllister, Petersburg, Ill.; A. R. McAllister, Joliet, Ill.; and G. W. Patrick, Springfield, Ill.

Dr. Goldman conducted, in 1935, his own march, "Onward, Upward", and also the Symphonic Poem, "The Universal Judgment" by DeNardis.

Harold Bachman, a regular attendant, "who has furnished a professional woodwind quintet for several Clinics, has been prevailed upon to bring a brass sextet. He has been fortunate in securing as the nucleus for this the famous Fanfare Four, conducted by George Gault, which will be augmented by a baritone and tuba to complete the sextet."

"Clarence G. Warmelin, Chicago, outstanding clarinet teacher, will give a lecture and demonstration on the clarinet and clarinet teaching. He will be assisted by the Warmelin Clarinet quartet", read the notice calling the meeting.

The announcement also carried the note that "Mark Hindsley, who has made such an enviable reputation as drillmaster and assistant conductor of the University of Illinois Bands, will conduct a marching clinic. He will use for this work members of the clinic band and will demonstrate his methods of effecting a marching band from an unorganized group".

Other prominent names were those of Bruce Jones, former member of the University Band, then Director of the Band, Little Rock, Ark., high school, and now Director of Bands, University of Louisiana, Baton Rouge; and Ralph E. Rush, Cleveland Heights, Ohio.

Ravelli made a major contribution to the program with his lecture and demonstration, "Fundamentals". William F. Ludwig, Chicago, gave a clarinet lecture and demonstration, accompanied by a "Clarinet Quartette".

THE NATIONAL HIGH SCHOOL CLINIC BAND

During the late 1930s, many features of the Clinic crystallized, especially the idea of the band directors bringing all or parts of their bands with them to the meeting. This proved to be one of the delightful contributions from the field itself, that of establishing intimate and first-hand contacts between the University and its Bands Department and the men and women in public school music and the fine American youth under their instruction.

So many youths flocked to the Clinic that they could not be assembled into "The National Student Clinic Band" or "The National High School, Clinic Band". The group had to be divided. Rather than have one band designated "No. 1" or "No. 2", or "Band A" or "Band B", to indicate possible superiority or inferiority, Harding suggested the use of the terms "The Blue Band" and "The Red Band". This was before the idea of "Red", being Communistic or obnoxious, was born. In 1937, Bands came from Iowa, Mississippi, Indiana, Ohio, Kansas, Texas, Wisconsin, other states. The Band Clinic at the University of Illinois had become national in scope.

REGIONAL CLINICS DEVELOP

By 1938, the attendance at the Clinic, due to national groups of band, orchestra and chorus groups meeting concurrently, became so large that it was deemed necessary to divide the group. It was growing increasingly more difficult to house and entertain the interested groups at the University. Harding suggested that the Band Clinic at the University of Illinois be

returned to its original status, that is, of a Band Clinic alone, also that the nation be divided into areas for their own school band clinics, due to increasing interest in the highly worthy school band movement.

Harding suggested the use of the word "Region" to designate the various areas of the nation, rather than to divide the country strictly by states, or groups of states. In some instances, parts of states were more allied directly with other states than with other sections of their own states. Hence, the division of the National Band Clinic into "Regions". The Clinic at the University of Illinois became, in 1938, under this plan, "The First Region III Clinic".

Interesting features continued in 1938, as they did throughout the coming years. Special groups having a part in the 1938 Clinic were the Oberlin Woodwind Quintet, the Proviso High School Brass Sextet, Maywood, Ill., and the Urbana, Ill., High School Band. Raymond Dvorak, Director of Bands, University of Wisconsin, gave a lecture, "The Marching Band and the Art of Flag Swinging".

1939 NATIONAL MUSIC CLINIC

The 1939 Clinic included the Tenth Annual University of Illinois Band Clinic; Eighth Annual National School Band Association Clinic; Second Annual National School Orchestra Association Clinic; and the First Annual School Vocal Association Clinic. However, the plan of "Regions" was being developed, and the Program for the 1939 Illinois Clinic included the list of the "Regional Conductors" for the ten "Regions" of the nation.

A. R. McAllister was again one of the active leaders, as president of the National School Band Association, as he had been of the Illinois School Band Association. Throughout these years, George W. Patrick, Director of the Springfield, Ill., High School Band, was a forceful leader, being the organizer and director of the Student Clinic Bands. He was designated Conductor of the "Red Band", and Forrest McAllister of the "Blue Band" in a concert of the "Student Clinic Bands" in the Auditorium, January 6, 1939. A number of prominent bandmasters, including Arthur Gornason, Glenn Cliffe Bainum, Ralph E. Rush, W. H. Terry and Messrs., Yoder, Skornicka, and Buchtel, conducted individual numbers.

"THE ORIGINAL CLINIC"

With all deference to the importance of the high school orchestra and the high school chorus, the movement which had been started and had functioned so efficiently as "The Band Clinic" was becoming too large, too cumbersome, to manage. The programs were literally packed with interesting papers and demonstrations by this or that orchestra or some vocal group, all of supreme interest and value. Consequently, the significance of the Band Clinic was retreating under the heavy, yet important and worthwhile, work in orchestra and in chorus. The 1940 Clinic program, held through three days, was packed with inspirational numbers as much in orchestra and in vocal music as in band.

In 1941, the University of Illinois Twelfth Annual Band Clinic was designated as "The Original Clinic". The program that year was held strictly to the underlying idea, that of a Band Clinic, for public school and college band directors.

"THE BANDMASTERS' READERS DIGEST"

Throughout the 1940s, the "Bandmasters' Readers Digest" loomed large, offering many diversified readings by the Illinois Bands of National Required

Numbers for Class A,B,C and D and E. bands. Names of publishers, as well as composers and arrangers, were included in this "Digest" from which band directors might make selections for reading by the Illinois Bands.

NEW BAND BUILDING?

Harding received jovial bantering from a statement included in the announcement for the 1942 Clinic:--

"There is no news in a statement that the University of Illinois Band Clinic will be held at the usual time, but there is gratifying news in the fact that $125,000 has been appropriated for a new Band Building to replace the present structure and that architects' plans are practically completed. We are sure our friends will rejoice with us in the prospect for our "new home" and we hope that many of them can be with us for a "farewell clinic" in the old building."

Apparently, the architects' plans, even in 1952, have not been completed, for the "temporary" band building is still doing faithful duty. The coming of World War II had much to do with the delay in erecting the new band building. Perhaps, we can say that the aftermath of World War II and the approach of World War III, have also had much to do with the ever-present delay in building the "new home" for the University Bands--so urgently needed to-day.

WORLD WAR II AND THE CLINICS

In the announcement for the 1943 Clinic, which was held a week later than usual, the University Bands Department advised "all bandmasters are welcome and there is no fee, as the Clinic is continued as service to the school band movement."

The program for the 1943 Clinic, and for later Clinics, was built almost entirely around the war effort. New music was discussed and read, especially numbers designed for patriotic use in the public schools and for the playing by schools bands "during the war and after the war". Harding, Sawhill, Keith Wilson and Milburn Carey were in charge of the 1943 Clinic, and Harding, Sawhill and Wilson, the 1944 Clinic.

CHANUTE FIELD COOPERATES

The Band at Chanute Field, now Chanute Air Force Base, cooperated fully in these wartime Clinics, and conversely, the University Bands were of great aid and inspiration to the bandsmen on the Field. A Concert Unit selected from the Fifth & 472nd Army Air Forces Band, Chanute Field, Rantoul, Ill., played a full concert for the Fifteenth Annual Clinic, January 14, 1944. "The Bandmasters Readers Digest" was continued. Attendance remained remarkably high during the war years, considering the many stubborn facts of the restrictions upon travel, the transfer of many bandmasters from school work into the military forces, and high school band directors carrying heavy loads of additional teaching due to reduced personnel in the schools.

The intensity of the wartime participation of bands in 1944 was illustrated from the synopsis of "Suggested Topics" for that Clinic which included attitude of administrators toward war activities; attitude of directors toward all-out participation; what competition should be carried on; post-war activities recommended; should pre-war type contests be resumed; and the effect of new physical education requirements.

A. R. McAllister, at the 1943 Clinic, served as Chairman of an "Information Please" type of program with fellow bandmasters around the table discussing work and problems.

A Round Table Symposium was a feature of the 1943 Clinic, in charge of A. R. McAllister, at that time Chairman and Executive President, National Board of Control of National School Music Competition-Festivals. Also on the panel were George W. Patrick, Springfield, Ill.; F. C. Kreider, Collinsville, Ill.; August San Romani, McPherson, Kansas; Roy M. Martin, Greenwood, Miss.; Dr. Hamil Cupero, New Orleans, La.; and Lynn Sams, Elhart, Ind. A similiar Symposium was held in 1944, again with McAllister as Chairman.

NOTES ON THE CLINICS OF THE MID-1940s

Dr. Frank Simon's hour was a pleasing feature of the 1945 Clinic. "The mixer held January 11 in the Illini Union Building included Band movies, the Disney cartoon comedy, Simonized Stories, refreshments and smokes."

Band activities in other states were reported January 12, 1945 by Vallette Hill, Alliance, Neb., and others.

"I want to extend you some tangible evidence of my enjoyment of the 1945 Bandmasters Clinic. Both Mrs. Di Tella and I found the discussions interesting and the music of your excellent band a pleasure. In these days of unrest, it was particularly inspiring to have the opportunity of such a meeting. You are to be congratulated. I attended my first Illinois Clinic away back when and have not missed more than two or three since, so I know whereof I speak"--Fedinand Di Tella, Dubuque, Iowa, Vice-President, First District, Iowa Bandmasters Association, to Clarence Sawhill, January 23, 1945.

Solutions to problems of performance on various instruments were suggested at the 1946 Clinic by Harvey Zorn, oboe; William Shelton, bassoon; Keith Wilson, clarinet; Don Hatch, French Horn; and Winston Lynes, cornet, at the 1946 meeting. Tales from the South Pacific area were related by Lt-Col. Harold Bachman and from the European Theater by Major Glenn Cliffe Bainum.

The Bandmasters Readers Digest, for the 1946 Clinic, included 105 selections, certainly a wide offering, embracing new publications and manuscripts since 1945, as well as numerous new arrangements.

The 1947 Clinic Program included Woodwind Problems, (Mouthpieces, Reeds and Literature) in charge of Austin McDowell and William Skelton; Bassoon Reed Problems, Russell Pugh; Brass Problems, Cornet, Johannes Rasmussen, French Horn, Wayne Davidson, and Trombone, Robert Simmergren; Percussion, Wilbur Hoel and Wallace Jobusch; Alto and Bass Clarinet, Gordon Pentz; Clarinet, Austin McDowell; Bass, Warren Felts; Brass and Woodwind Ensembles, Clarence Sawhill, Austin McDowell and Lyman Starr-Saxophone ensembles, Gordon Pentz, Melvin Kornmeyer and Austin McDowell.

The 1947 Bandmasters Readers Digest included 97 new publications and manuscripts since the 1946 Clinic. Lyman Starr was in charge of registration for the 1947 Clinic and of the visit to the Sousa Library for the 1948 meeting.

Mark Hindsley was chairman of the Seminar on Intonation, Balance and Dynamics in 1948. Individual Instruments were discussed and demonstrated in 1948 as follows:--Woodwinds, Austin McDowell, Mary Francis James; Brass, Haskell Sexton, Lyman Starr, and J.W. Schrodt; and Percussion, W.E. Jobusch. Austin McDowell was chairman of Woodwind and Brass Ensembles. Lyman Starr read C and D Literature with the Second Regimental Band. Mark Hindsley and J.W. Schrodt read B and C Literature with the First Regimental Band.

A total number of 115 offerings of New Publications were suggested for the Readers' Digest in 1948. There were also 21 listings of Manuscripts from the Band Library, as well as 75 numbers now in the Concert Band folios, available for reading at the 1948 clinic.

SUGGESTED TOPICS FOR DISCUSSIONS AT A BAND CLINIC, UNIVERSITY OF ILLINOIS

1. Office set-up and procedure
2. Try-out material and procedure
3. Library methods and equipment
4. Rehearsal procedure and equipment
5. Principles of seating arrangement
6. Marching formation
7. Program building
8. Building the band library
9. Building up the Band instrumentation
10. Unusual instruments and how to employ them effectively
11. Writing special parts for unusual and semi-unusual instruments
12. Selecting marches for parade use
13. Revising marches for concert performance
14. Foreign editions that are effective for high school bands
15. Adapting foreign editions for American instrumentation
16. Editing American editions to make them more artistic and effective
17. Suggestions for improving contests
18. Pageantry at football games

CLINICS PREPARED FOR ANNIVERSARY CONCERTS

Harding always arranged music in advance. Music was played at the Clinics preparatory to the Anniversary Concerts, and for Concerts on Tour. During the fall and winter months, Harding was busy, usually into the wee hours of the morning, in transcribing and rescoring music, much of it new and unadapted for American band instrumentation, and much of it originating in foreign countries, English, French, Italian, Hungarian, some Spanish and some Russian. This gigantic feat of transcribing and rescoring music reached its crescendo about the Christmas holidays and to the period of the Clinics. For years, Harding relinquished his Christmas vacation. Those two weeks were just two more weeks for intensive study and work upon new music or foreign music, which had to be transcribed or rescored from orchestra scores for band instrumentation. Harding, at first did much of the copying of parts, which he found, at length, overwhelming. He then secured copyists, usually three of them. This meant even more work for Harding, for he had to keep ahead of three or more copyists.

Mrs. Harding proved to be the martyr many years, for it meant the Hardings were forced to omit their Christmas vacation trip. Harding remained at home, working often against time, to prepare scores for the Clinics, which in turn could be polished off for the Anniversary Concerts, for the Concerts on tours and for the President's Concerts, all of which were highly important and were maintained at high musical level. In some cases, Harding completed his transcriptions only the night before a Clinic session. These rescored numbers were then handed out to an Illinois Band which had never seen them before. It was indeed sight-reading and how!

"I cannot get over how that Illinois Band read music at sight" commented an East Lansing, Mich., bandmaster.

Not only did Harding forego his Christmas vacation, but three or four copyists also abandoned thoughts of a Yuletide trip. Harding usually kept three or four scores in one phase or another of transcription. But Harding never regretted the work which his task of musical transcribing cost him, the many hours at night which he spent alone in the Band Building, sometimes with the wintry wind whistling underneath the "temporary" structure. One night, he heard the intense howling of a dog beneath the building. There

had been a blessed event, indeed, several blessed events, for the next day, University personnel brought out a litter of puppies from under Harding's office.

"It was the only Band Building in the world which ever did double duty as a maternity ward", observed Harding.

HARDING--GRATIFIED BY CLINICS

"I never regretted anything I ever did for the Clinics. They were the most satisfactory of my many efforts for the Band at Illinois over the years. Some Bandmasters came 1,000 miles for the inspiration which we gave them. It was my pride that our Band could play not only with professional bands but with Symphony Orchestras. Few professional bands ever played, through the years, as did our Illinois Concert Band, so completely similiar to the modern Symphony Orchestra", said Harding in reviewing the work of the Clinics.

HISTORICAL SKETCH OF THE UNIVERSITY OF ILLINOIS BAND CLINIC

Prepared in Advance of the 12th Annual
Band Clinic, January, 1941

By Ruth Macauley Given

(Author's Note--This sketch outlines the purpose and the programs of the Clinics so well, that we are including it, with thanks to its compiler).

The Bands Department of the University of Illinois once again offers to the high school bandmasters the always-popular and valuable Band Clinic. To the majority of the directors, this feature of the University's service in the educational field is a familiar and anticipated one, but every year there are included new people who have had no introduction to its functions, but the invitation to attend. For them a brief historical sketch of the origin and development of the University of Illinois Band Clinic may prove interesting.

The Clinic idea, as such, was originated in 1929 by Dr. A. A. Harding, director of Bands Department, University of Illinois, but for more than a decade preceding 1929, Illinois High School bandmasters had met during the High School Conference held every fall at the University. On Thursday and Friday afternoons during the Conference, the University Concert Band rehearsals were thrown open to the bandmasters, who were free to ask the Band to play any requests. Many of these requests were for the Illinois state required numbers for the various classes of competition. However, new music was always featured by Mr. Harding, because he felt that one of the greatest contributions he could give the bandmasters was to encourage the use of new material for high school bands.

Even in those earlier days, he believed it very important for the future of school band work that the directors be apprised of what was happening in the band world, and that they learn of new material available for their use. The greater part of the time during these open rehearsals was consumed in the reading of new manuscripts, therefore, with the result that the interest created frequently led to the publication of many of these numbers.

Much material previously used only by orchestras was performed for the first time by any band during these meetings. Several notable examples are: Ravel's "Daphnis and Chloe" - the famous orchestral suite; Strauss' "A Hero's Life" - Sections A, B and D; Sibelius' "Symphony No. 5" - 2nd and 3rd movements; Pierne's "Little Tich"; Ibert's "Valse from Divertissement"; Dohnanyi's "Rapsodie and Capriccio" from 'Symphonic Minutes'."

These are only a few of many such numbers which Director Harding and his Concert Band introduced to the high school directors with the result that they were inspired to have the necessary courage and confidence to extend the efforts of their own bands.

With such a broadening of musical horizons, and the accompanying increase in enthusiasm, a general request for "more of the same thing" came to Director Harding. Attempting to extend this service to high school band departments still further, he told the inquiring bandmasters that if they would name a convenient week-end either before or after the Christmas recess, he would arrange a three-day program devoted entirely to high school bandmasters and their problems. This generous offer was accepted with alacrity and the latter half of the first full week after the holidays was established as the date for what became known as the University of Illinois Band Clinic.

The program inaugurated by Dr. Harding, with the cooperation of his assistants in the Bands Department, consisted of several sessions for reading contest numbers, new compositions and arrangements, in order to give the school directors knowledge of new publications and manuscripts, study of interpretation of compositions; the editing of printed arrangements to suit the varying instrumentations of the high school bands; round-table discussions of band problems; study of the marching band and many other subjects of interest and value to band men.

In spite of a glare of ice over Illinois highways, the attendance at the first Band Clinic in January, 1930, was approximately 40 and the enthusiasm ran high for such a departure from established routine of music study.

Because of the mounting enthusiasm of those who attended the first Clinic, requests poured in from bandmasters from adjacent states asking that they be permitted to attend subsequent clinics. These additional men were made welcome and the attendance at the second clinic doubled that of the first. Not the least remarkable feature of these Band Clinics was the fact that they were absolutely free - the gift of the Bands Department of the University of Illinois to further the cause of bands in the schools.

Interest in the Clinic and its sphere of influence spread more rapidly after the second Clinic and bandmasters from all over the country were invited to attend. When bandmasters from 18 states were in attendance, and the Bands Building "began to bulge" because of the numbers interested. The Clinic became the National Band Clinic. Because new faces and new ideas are an added inspiration, Harding suggested to the officers of the National School Band Association that they invite some prominent professional bandmasters as guest-conductors, and such famous men as Edwin Franko Goldman, Frank Simon and Herbert Clarke appeared on the ensuing programs in addition to the already established clinic as added features of the program. As time went on, the National School Band Association included more of these people on its part of the program, with the result that the expense incurred necessitated a registration fee being paid to the Association to defray such expense. However, the facilities of the University continued to be a gift to the bandmasters and their Association.

In the course of time the national band contest set-up was changed in character from a national to a regional set-up, because of the distances involved and the increasing size of the contests. This affected the nature of the University Band Clinic to the extent that whereas for some years it had served the nation's school bands, it then was supposed to contact only those of the region including Illinois. However, interest in it was such that the narrowing down of territory involved apparently had little or no effect upon attendance or enthusiasm.

For several years, Region 3 Board of Control has asked to combine their clinic activities with those of the University of Illinois Band Clinic and the request has always been gladly granted. But the desire of the Board to combine with Band activities both those of the Orchestral and Vocal groups made the Clinic become unwieldy in size. This has had the result of making it virtually impossible to find sufficient facilities for such a combination without curtailing the Band Clinic program to such an extent that much of the essential parts of the original program had to be omitted. Since the clinic was originated for bandmasters and their problems, and because the expanding program of the last few years has hampered the Bands Department in giving to the directors some of the things they are most interested in giving to them, it has been decided to return to the original Band Clinic program. Again it will be possible to concentrate on phases of band work that most progressive school bandmasters are most interested in; the development of band literature, looking forward to the future, rather than concentrating on either the past or the present. Certainly, as always, the Concert Band of the University of Illinois, will read those of the contest numbers in which there is especial interest, and in which the musical content will justify study. But, as from the very inception of the Clinic, a large part of the time will be used for playing new publications; in studying new arrangements; in discussing new ideas in instrumentation; in editing and rewriting; employment of unusual instruments; even the study of seating arrangements. Another, and very important phase of the Clinic will be the reading of a quantity of ensemble and solo material, something which has been slighted heretofore, due to the ponderousness of the program.

For the 1941 Clinic, Mark Hindsley, recognized authority on the modern marching band, will discuss this important subject and illustrate his remarks with color "movies" of University of Illinois Band formations. Clarence Sawhill, Vice-chairman of the National Woodwind Committee, a member of the staff of the Bands Department, will have an important part in the Clinic program. Keith Wilson, also a member of the staff, will be a valuable contributor to the solo and ensemble material phase. Harding will conduct readings by the Concert Band, and those of the First and Second Regimental Bands will be conducted by Hindsley and Sawhill. Most of the sessions will be held in the Band Building where the original Clinic was held and where an informal "work-shop atmosphere" can be maintained. The "concert" performances of Thursday and Friday evenings will be taken to the Auditorium, or continued as "reading sessions" in the Band Building.

Harding expects to have ready a number of new transcriptions for the band to read at the time of the Clinic. Last year's program included seven such transcriptions. One of the most interesting and productive types of musical research in connection with the work of the University of Illinois Bands has been the exploration of orchestral and other instrumental literature in search of material that would lend itself to effective transcription for the modern concert or symphonic band. Harding expects to continue to make this personal contribution to the movement to increase the literature for the modern symphonic band, of which the University of Illinois Concert Band is a most famous exponent. An added feature of the clinic will be a discussion of the principles of band arranging with examples of modern scoring methods, including the treatment of the so-called "unusual instruments."

A. R. McALLISTER
A Great High School Band Director

The First High School Band in Illinois was probably formed at one of the Rockford schools, with a man named Haight as Director.

However, Archie R. McAllister made an outstanding success of the early band in the Joliet, Ill., high school. He was the Manual training teacher there and was an excellent cornet player. He was a capable organizer and developed the Joliet high school band to be a consistent winner at contests. In the early years of high school bands, the Joliet band held the plaque constantly for there were few high school bands. Harding met McAllister at Dallas, Texas. McAllister may be said to be the godfather of the high school band movement. He served as honorary president of the Illinois High School Band Association and was its guiding influence. He was able to make the Illinois High School Band Association outstanding in the nation. All of this activity radiated from the influence of the Bands at the University of Illinois. A National High School Band Association was formed, in which McAllister became outstanding. He deserved to be included within the Hall of Fame--if there should be one--of the high school band movement.

McAllister was frequently at the University conferring with Director Harding on band matters. He kept in close touch with Harding while at Joliet high school. He was one of the men upon whom Harding leaned heavily, with George W. Patrick of Springfield and Paul E. Morrison of Quincy, for aid and inspiration in the early years of the Illinois Band Clinics.

McAllister gained national fame as a High School Band Director. He visited many conferences where he conducted High School Bands, and where he spoke upon the fundamentals of High School Band organization and conducting. His too early death removed one of the outstanding men in the field of band music in the United States.

THE A. R. McALLISTER MEMORIAL

The 16th Annual Band Clinic was held during the Second World War. A. R. McAllister died in 1944. The 1945 Band Clinic was, in part, a memorial for McAllister. Irvin Talmadge, Maywood, Ill., was chairman. He was assisted by George W. Patrick, Springfield, Ill.; Dr. H. Cupero, New Orleans; Robert Shepherd, Chicago, editor of "The School Musician"; A. M. Reed, of C. G. Conn Limited, manufacturers of band instruments, Elkhart, Ind.; A. Zimmerman, successor to McAllister, Joliet, Ill.; and Paul Morrison, Quincy, Illinois.

A broadcast of the memorial service was given over University Station WILL. Mrs. McAllister had been advised of the hour, so she could hear the program.

AN APPRECIATION OF A. R. McALLISTER

For the Joliet, Ill., News-Herald

By Albert Austin Harding,
Director of Bands,
University of Illinois.

"In the passing of A. R. McAllister the school band movement suffered the loss of its outstanding figure. It has been said that an institution is the lengthened shadow of a personality. In this instance there are two institutions--the Joliet High School Band and the National School Band Association--but one shadow--that of Archie McAllister. He combined, with exceptional musicianship and superb organizing ability, those highest qualities of character that were reflected in his students and endeared him to his colleagues. "Mac", as we affectionately knew him, will live on in the cherished memories of a legion of friends of whom I was for many years privileged to be one"--Reprinted from School Musician, November, 1944.

MORRISON'S TRIBUTE TO McALLISTER

"We who are interested in instrumental music will always remember A. R. McAllister. He founded the wonderful Joliet, Ill. High School Band which set such a high standard for the school bands of the United States. The Illinois School Band Association grew as he guided it. The National Band and Orchestra Association was the work of his planning. Mr. McAllister was my friend--always ready to help--always ready with a direct, honest, clean cut opinion. He expected much from others--he demanded most of himself". Paul E. Morrison, Director of Instrumental Music, Quincy, Ill., High School.

"INFORMATION PLEASE" BROADCAST

Mr. McAllister, at the 1943 Clinic, served as Chairman of an "Information Please" broadcast with his fellow Bandmasters sitting as a panel discussing their work and problems.

"Our Plan this year (1945) is to have the same set-up (with a vacant chair), with some of the same men together with others to sit at the same table and invite each one to speak briefly concerning Mr. McAllister's inspiring career," read the announcement.

CITY OF CHICAGO
OFFICE OF SUPERINTENDENT OF POLICE

No. 9787 Chicago, Ill., Nov. 17 1922

Permission is hereby granted to University of Illinois Band

to assemble on Randolph St. and Michigan Nov. 18 1922

at 10.45 A.M., and march in procession with band of music along and upon the following streets, viz.:

Randolph St. west to La Salle St.
South on La Salle St. to Jackson Blvd.

subject to the provisions of statutory law and the laws and ordinances of the City of Chicago. This permit is granted on condition that no music shall be played by any band in connection with such procession, adjacent to any church, tending to disturb persons worshiping therein; also that no objectionable or indecent banners or transparencies shall be allowed in the lines, and that the procession shall at all times be subject to police regulations while so marching on the public streets.

NOTICE
NO MUSIC ALLOWED ADJACENT TO ANY CHURCH

C. C. Fitzmorris
Superintendent.

The only time the Band ever Paraded in Chicago Streets. Harding did not approve of the Band parading in the Morning, and Playing in the afternoon. "The Football Team did not parade in the morning before an important game--neither should the Band".

Harding.

This Permit to March--Courtesy of W.M. Liscom, Former Bandsman and Drum Major.

CHAPTER FORTY-THREE

FALCONE AND HOWLAND, SOLOISTS, 1931

Guest soloists for the March 6, 1931, Anniversary Concert were Leonard Falcone, Director of the Michigan State College Band, and a friend of Harding at the National Music Camp, Interlochen, Mich., and Russell Howland, of the Illinois Bands. Falcone was an accomplished euphonium player and presented, to the delight of the audience, "Fantasia di Concerto" by Boccalari. His encore was "Flower Song" from Carmen. Howland played "Scherzo Brilliante" by Jeanjean, ultra-modern French composer, which was Howland's arrangement as a student in Harding's class in arranging.

Russell Howland

This gifted musician was honored on his home campus March 29, 1950, when the Cincinnati Symphony Orchestra, under the baton of Thor Anderson, played, in a matinee concert, Howland's "Episode for Three Clarinets". Participating were three proficient clarinetists of the orchestra, Emil Schachtenberg, B-flat Clarinet; Eugene Frey, E-flat Clarinet (announced as "the Baby Clarinet") and Fred Schuett, Bass Clarinet. The Howland number was enthusiastically received, as were the two programs that day by the Cincinnati Orchestra. Burford interviewed Frey, during intermission in the evening concert, who said Howland was well known to Conductor Johnson and was well liked by him. Frey said that Howland composed the number during World War II when Howland was in army band service.

"A Victory Ball" by Ernest Schelling, based upon the poem by Alfred Noyes, British poet, who gave a program of his poems on the Illinois campus on one occasion, was enjoyed by audience and by the Band. It was dedicated to the memory of an American soldier. The three Bands and Organ cooperated in this number.

Ernest Schelling

Born in New Jersey, Schelling is a pianist and a composer. He has written several works played by major symphony orchestras in this country. He served two and one-half years in World War I and reached the rank of major. He found people congregating at gay spots during the war and wondered what our boys would think of it all. He read Alfred Noyes' poem, "A Victory Ball" and used it as the basis of an orchestral fancy.

"I have used two Army bugle calls, "The Call To Arms" and "Charge", which ominously usher in "The War Vision";"Victory Through Death," and at the very end of the composition, I included "Taps", said Mr. Schelling. This Fantasy was played from manuscript loaned to Harding by John Philip Sousa and was its "FIRST" presentation by band other than the Sousa Band.

Other Program Features

"The Fountains of Rome", by Resphigi, was played for the first time by our own Illinois Band. Other numbers were new and old-time favorites, including Finale to "Tristan and Isolde" by Wagner; "Festival at Bagdad" from the Symphonic Suite", "Scheherazade" by Rimsky-Korsakow; "Frederica", a new composition, by Franz Lehar, a Viennese composer whose Operetta, "The Merry Widow" was popular about 1911. Although popular in London, "Frederica" had not been produced in the United States in 1931.

The Overture, "Carnaval", by Glazounow, was used to open the program and was followed by the Second Movement (Allegro con Grazia) from the Sixth ("Pathetique") Symphony by Tschaikowsky. Also presented were Elgar's "From the Bavarian Highlands", including "Lullaby" and "A Marksman", and another Elgar, the Fanfare Interlude, "The Crown of India" and "The Clock and the Dresden Figures"(for Band and Piano, with Raymond Dvorak at the Piano) by Ketelby.

Sousa, of course, was included on the program with his new March, "George Washington Bicentennial", which had been written at the request of the Bicentennial Commission for the approaching celebration of the two hundredth anniversary in 1932 of the birth of George Washington. Closing the program was "Recollections of the Trip to New York" when the Band enjoyed the trek to the Army Game in the Yankee Stadium in New York. Excerpts from the programs played and sung by the band were used, with selections which had been broadcast from Station WEAF over the National Broadcasting Company's chain.

Alvin Etler

Etler was a member of the oboe section of the Concert Band, 1930-1931. He returned to the Illinois campus to serve as an associate professor of music in the School of Music, 1947-1949. He gave instruction on the oboe and appeared as oboe soloist, on various University programs in 1948 and 1949. As a student, Etler also played English horn. He is now head of the music department, Smith College, Northampton, Mass.

Officers of the Band, 1930-1931

Albert Austin Harding, Director; Raymond Dvorak, Assistant Director of the Bands and Conductor of the First Regimental Band; Graham Overgard, Assistant Conductor of the Bands and Conductor of the Second Regimental band; George Wilson, Band President; Hall Macklin, Vice-president; Max Flowers, Secretary; Melvin Balliett, Librarian; Alvin Etler, Assistant Librarian; Russell Howland, Quartermaster; William Mesenkop, Drum Major; and Frank Lescher, Leonard Steimley, Arthur Fetterolf and Frank Blaisdell, Members of the Welfare Committee.

Roster--Concert Band--Season 1930-1931

B-flat Clarinets

Russell Howland*
C.M. Elliott
C.S. Tucker*
C.S. Slater
C.W. Newcomer*
Frank Blaisdell*
P.F. Cundy*
G.D. Fulk*
Frank Lescher
G.K. Blakeslee*
B.F. Harnish*
D.S. Mitchell*
R.G. Wells*
M.W. Farlow*
R.M. Moon*
W.L. McMillen*
R.P. Stock
C.J. McKeown*
Melvin Balliett*
B.R. Newlon
J.S. Woy
R.C. Kammerer*
W.F. Doak
M.E. Dean*
L.K. Hays
D.J. Vanderwal*
H.K. Thrasher
W.H. Mesenkop
D.W. Mitchell
W.H. Stewart

E-flat Clarinet

R.L. Johnson

Alto Clarinet

Ross Miller*
W.L. Cherry*
D.M. Knotts*
J.A. Larsen

Bass Clarinets

M.H. Flowers*
C.C. Coleman*
T.W. Drayer*
F.H. Bischoff*

Contra-Bass Clarinet

P.P. Fowler

Soprano Saxophone

H.W. Maki

Alto Saxophones

F.C. Goetzenberger*
S.F. Ehman*
W.L. Kessler*
C.A. Erickson

Flutes and Piccolas

H.B. Jewell*
P.W. McDowell*
Hale Newcomer
J.C. Stock*
R.A. Powers*
R.S. Cowan
V.C. Westberg
Milton Zazove

E-flat Flutes

P.G. Tomy
A.W. Borg

Oboes

J.A. Sullivan*
Milburn Carey
Alvin Etler
H.H. Wich*
R.P. Sedgwick*
W.F. Benson

English horns

Alvin Etler
E.H. Wickland*

Heckelphone

L.C. Bradley

Bassoons

M.K. Marcus*
Raymond Dvorak*
Ray Shawl*
R.H. Davidson*
J.N. Adams

Contra-Bassoon

J.N. Adams

Contra-Bass Sarrusophone

V.T. Penn*

Tenor Saxophones

H.A. Sahlin*
L.A. Pfaff*

Baritone Saxophone

G.K. Beebe

Bass Saxophones

Hall Macklin*
W.D. Whitney

'Cellos

R.E. Turner*
J.R. Skidmore*

String Basses

R.M. Radi*
W.E. Skidmore*
L.L. Lehmann*

Marimba

William Bledsoe*
F.R. Bellmar*
R.A. Choate*
N.A. Fadim*

Piano

N.A. Fadim*

Glokensspiels

F.R. Bellmar*
F.V. Tooley*

Tympani

G.T. Sands*

Snare Drums

L.W. Clift*
F.V. Tooley*
L.G. Lederer*

Bass Drum

Earl Blumenthal*

E-flat Basses

L.L. Steimley*
P.O. Richter*
H.C. Haney*

BB-flat Basses

C.C. Wilson*
L.A. Thrasher*
J.H. Heiden
F.M. Armstrong
Arthur Gold

Cornets

C.R. Wood*
Fred Vierow*
W.T. Loblaw*
W.E. Anderle*
A.R. Brooks
L.W. Coale

Flugel-horns

Graham Overgard*
Arthur Fetterolf*
G.E. Bader

Trumpets

I. H. Rosenthal*
W.E. Trude
R.B. Pease

Bass Trumpet

W.E. Trude

French Horns

F.R. Beloof*
Libero Monachesi*
R.H. Sifferd*
Truman Richards*
J.E. Smith*
L.V. Trabert
E.H. McGinnis*
E.F. Schnidt
M.A. Goldberg

Trombones

R.E. Shultis*
A.B. Barber*
W.C. Ray*
S.A. Berg*
T.F. Rhodes*
A.R. Gilkerson*

Bass Trombones

R.T. Keller
Harry Shulman

Euphonium

D.R. Lindsay*
C.H. Leeds*
R.M. Little

Baritones

J.H. Bunting
C.E. Arch

* Denotes having been awarded the Band Emblem.

FIRST REGIMENTAL BAND, ROSTER, 1930-1931

Raymond F. Dvorak, Conductor

Flutes and Piccolos: A.W. Borg, R.J. West, P.G. Tomy, M.C. Baumann, N.J. Ream. E-flat Clarinets: M.H. Reid, R.W. Mueller. B-flat Clarinets: W.H. Stewart, D.W. Mitchell, J.L. Ingham, H.K. Buchanan, R.A. Schnoor, E.G. Watson, P.P. Fowler, L.W. Neeves, F.R. Matson, G.D. Commons, R.D. Taylor, J.R. Vaky, Samuel Sax, J.D. Courtright, C.E. Logan, F.D.R. Park, C.J. Jost. Bass Clarinet: F.H. Bischoff. Soprano Saxophones: J.R. Cook, L.S. Rodger. Alto Saxophones: L.J. Elliott, W.O. Lee, W.M. Crane, W.P. Cuthbertson. Tenor Saxophones: J.H. Green, B.F. Schubert. Baritone Saxophones: G.K. Beebe, H.O. Wingfield. Bass Saxophone: W.D. Whitney. Oboe: G.E. Lathrop. Bassoon: J.N. Adams. Marimba: R.E. Bevis, P.J. Potter. Snare Drums: M.T. Hultgerg, M.C. Baker. Bass Drum: L.E. Wiley. Cymbals: E.R. Benedict. Tynpani: K.H. Steiner. Cornets: E.M. Ahrens, Clayton Cash, R.W. Meeker, G.T. Borcherdt, W.L. Reeder, W.W. Krughoff, L.R. Juhl, C.U. Kring, E.W. Howard, L.J. Bert, G.L. Shapiro, W.K. Turner, D.J. Photopulos, H.E. Pfister, P.L. Evans, H.W. Odd, G.E. Goheen, J.T. Davis, L.E. Root, C.E. Logan, Frank Payne. French Horns: L.V. Trabert, J.E. Smith, E.F. Schmidt, R.A. Harper, G.J. Curzon, R.C. Geyer, J.W. Deutch, M.A. Goldberg. Trombones: F.G. Kraml, J.L. Stearns, L.D. Hudson, H.D. Heffelfinger, J.H. Cannon, J.C. Bailie, D.E. Hey, T.I. Nalbach, W.S. Hertz. Bass Trombones: Harry Shulman, H.D. Koeller, W.A. Gore, Robert Struve. Euphoniums: R.W. Ball, J.R. Gibbons. Baritone: J.J. Miller. E-flat Basses: L.S. Anderson, R.D. Herlocker. BB-flat Basses: F.M. Armstrong, M.A. Elliott, C.F. Clow, M.M. Saxer, H.W. Turner, J.B. Lennon, Jack Dunning. Propertymen: William Motel, G.C. VanGerpen.

SECOND REGIMENTAL BAND

SECTION A--ROSTER, 1930-1931

J.R. Heaton, G.H. Wilkinson, H.E. Wilson, flutes and piccoloas; W.R. Allen, C.T. Anderson, W.J. Bailey, G.S. Bowren, A.J. Carlson, P.E. Gill, D. Harrington, C.F. Holman, R.E. Jordan, K.D. Ketchin, G.G. Marriott, R.E. Myers, H.E. Rea, H.H. Shelby, M.R. Stoeffhaas, B-flat clarinets; M.L. Mosher, bass clarinet; G.C. Lindsey, soprano saxophone; H.B. Burnett, L.A. Gsell, M.C. McGuire, H.O. Ryan, G.H. Staggs, Alto saxophone; F.F. Deuth, R.L. Roth, P.A. Smith, tenor saxophone; T.G. Knapperberger, baritone saxophone; F.G. Harms, J.R. Kenaga, R.W. Schroeder, R.N. Trapp, snare drums; B.W. Gunn, bass drum; H.K. Chandler, cymbals; J.J. Bradford, E.H. Burstein, C. A. Cook, W. Croxen, G.R. Dusky, E.P. Green, C.D. Hercules, C.K. Leeper, C.A. McDonald, J.M. McKnight, J.E. McMahon, J.F. Mitchell, G.W. Nugent, J.S. Peacock, J.M. Peffers, C.R. Rydquist, D.L. Vaughn, T.R. Verry, W.W. Wineman, cornets; C.F. Bartelsmeyer, A.H. Beasley, W.T. Davis, L.S. Highsmith, R.A. Hoffman, W.P. Keith, E.J. Luetzelschwab, C.W. Mueller, B.E. Wetzel, trombones; F.E. Burkett, A.F. Christman, D.M. Fries, M.A. Harcisch, J.H. Lake, J.E. Tobie, horns; J.T.Dawson, C.L.J. Gillen, M.S. Wilson, euphoniums; G.E. Bedlinger, T.C. Cameron, M.R. Edison, E-flat basses; D. O. Hein, S.W. Lesher, J.F. Marshall, J.P. Weidner, BB-flat Basses; D. Harrington, T.R. Verry, propertymen.

SECTION B--ROSTER, 1930-1931

R.H. Blackemore, R.K. Green, flutes and piccolos; H.C. Baldwin, F.W. Bernasek, H.W. Bitting, A.O. Blatter, B.B. Bruner, E.S. Constant, H.W. Dickhut, A.S. Draper, E.L. Dutcher, R.V. Ferrell, D.V. Frost, H.S. Howard, L.B. Huston, H.A. Johnson, J.P. Jones, A.W. Meilke, L.A. Peterson, M.L. Plunk, Russ Pooler, W.F.Schullman, C.S. Short, W.E. Stevans, E.S. Turnipseed, H.E. Wacaser, C.H. Wertsch, R.W. West, B-flat clarinets; W.G. Baker, W.F. Hellmuch, G.E. Morgan, D.A. Moore, I.N. Thompson, R.L. Zelle, alto saxophones; R.K. Kirkman, tenor saxophone; R.B. Grometer, oboe; M.O. Finks, bassoon; N.O. Conley, F.M. Hilliard, J.V. Pooler, J.C. Underwood, snare drums; L.W. Bodine, bass drum; P.O. Boyle, M.A. Churchill, G.A. DaCosta, E.N. Davis, J.P. Fletcher, J.M. Glass, D.W. Grove, D.Z. Haddick, R.L. Harbaugh, H.L. Hughes, R.W. Jones, G.W. Ledbetter, W.A. Lindbeck, G.C. Van Gerpen, C.R. Wutzke, R.M. Young, cornets; C.B. Davis, L.F. Deditius, L.N. Eck, G.R. Hill, S.E. Johnson, J.J. McKean, L.J. Sebek, E.E. Smith, J.C. Wheeler, trombones; J.R. Hood, J.G. Miller, horns; E.T. Anderson, R.E. Lane, M.A. Thompson, euphoniums; R.P. Bacon, G.D. Neal, baritones; R.E. Bachelor, M.D. Wilber, E-flat basses; R.F. Becker, E.L. Magnus, BB-flat basses; R.K. Berg, cymbal; W:F. Schullman, J.C. Underwood, propertymen.

The March 4, 1932 Anniversary Concerts

Inclusion in This and Other Concerts of Harding's Transcribed Scores

We have related how Harding placed standing orders in New York, Boston, Philidelphia, Toronto, for new orchestral compositions which originated in England, Germany, Italy, France and occasional numbers from Hungary, Russia, other European countries. Naturally, for the instrumentation of American Bands and especially the University of Illinois Bands, these compositions by foreign musical composers needed to be rewritten and rescored, sometimes only slightly, but more often, extensively, even entirely. Numbers of English origin required little rewriting for American band purposes. German compositions required more, Italian even more and French, very much more, even to the almost complete rescoring of Italian, and especially, French music.

French composers wrote for all bass instruments in transposed keys for this country. English, German and Italian compositions were more like our own musical scores, in that the bass parts were written as non-transposing instrumentation. For example, an E-flat bass tuba player would read the note of C and make it sound like E-flat. A B-flat tuba player would read the note of C and make it sound

B-flat. The pitch of the instrument would require more rewriting of the musical score.

For instance, Harding secured the original arrangement of "The Pines of Rome", Symphonic Poem, by Respighi, from the Bandmaster of the Municipal Band of Rome. This number was played, as indicated, at the Silver Anniversary Concert March 7, 1930 as well as in other major concerts. Harding spent 60 or more hours upon this one work. When the Illinois Band played this number, it was two-thirds manuscript and one-third printed parts. The Italian band instrumentation is much different from the American instrumentation and requires extensive rescoring for an American Band

Began Rewriting in 1924

Harding began his monumental task of rewriting foreign compositions as early as 1924, also the use of band music in manuscripts. As an example, we have noted that our Band, in the Home Concert March 2, 1928, played as the opening number, the Overture to "In Springtime", Opus 36, by Goldmarck, 1830-1915, in which, our Band, for the first time, presented, in a major concert, a score secured on loan from Sousa. Through the next few years, Harding secured many numbers from Sousa, and after 1932, was able to use compositions in manuscripts from the Sousa Library on our campus.

The first number in the 1932 Anniversary Concert, Overture, "In Bohemia", Opus 28, by Dr. Henry K. Hadley and dedicated to the Bohemian Club, San Francisco, was from a Sousa manuscript. The Symphonic Poem, "The River Moldau" (Vltava), by Friederich Smetana, the father of Bohemian music, was rewritten from the English score. The solo number, "Introduction and Rondo Capriccisoso" Opus 28, by Saint-Seans, played by Russell Howland, had been transcribed by Howland, under Harding's direction. Other numbers were Love-Scene from the Opera, "Feuersnot" (Fire Famine) by Richard Strauss, from Sousa; Pantomine and Ritual Fire-Dance from El Amor Brujo" by de Falla, rewritten from the French score; Dance Espagnola, a popular dance from "La Vida Breve", also by de Fall, from Harding's manuscript arrangement; and Finale from "The Fourth Symphony", Opus 36, by Tschaikowsy, rewritten from the English score.

Other numbers were Scenes Abruzzesi, consisting of "Serenatz Agli Sposi (Serenade to a bride and a groom), and "Festa Tragica Holiday) by the then contemporary Italian composer, de Nardis, of the Naples Conservatory, which Harding had rewritten from the Italian; Ballet music from "Les Erinnyes", consisting of Dances

Greque, La Troyenne Regrettant Sa Patrie, and Finale (Saturnales) by Massenet, transcribed from the English, as were selections from the musical play, "Waltzes from Vienna", a new composition by Johann Strauss, which had not been heard in this country as an operetta, but which was enjoying much popularity in London at that time; and the final numbers--aside from the always enjoyed melange of Illinois songs and marches as sung and played during the preceding football season--consisting of "Koenigsmarsch" (Kaiser's March), by Richard Strauss; and "Bolero", by Ravel, transcribed from the French.

It will thus be noted that only the new Sousa number, "The Northern Pines" was played entirely from the printed edition. All other selections were used from manuscript or from the transcribed writing by Director Harding for the Illinois Band instrumentation. This fact emphasizes the fundamental idea of Harding that the Illinois Concert Band should be a leader--not a follower.

The Concert Band--Roster, 1931-1932

Albert Austin Harding, Director; Raymond F. Dvorak, Assistant Director; Graham T. Overgard, Assistant Conductor; Horace B. Ingalls, Treasurer and Acting Business Manager; Russell S. Howland, Quartermaster; Melvin T. Balliett, Librarian; Thurlow W. Drayer, Assistant librarian; Carlton P. Russell, Drum Major; William T. Loblaw, Band President; Robert P. Stock, Vice-president; and Thurlow W. Drayer, Secretary, and Ray I. Shawl, Frank M. Lescher, Paul O. Ritcher and James A. Sullivan, members of the Welfare Committee.

B-flat Clarinets

Russell Howland*
C.M. Elliott*
C.S. Tucker*
C.J. Slater*
V.A. Beuknight*
F.M. Lescher*
D.S. Mitchell*
R.G. Wells*
W.L. McMillen*
R.P. Stock*
T.W. Drayer*
M.L. Balliett*
B.R. Newton*
R.C. Kammerer*
L.K. Hayes*
H.K. Thrasher*
F.C. Arthur
H.A. Johnson
Sisto Fassero
B.B. Wyman
J.E. Anderson
C.J. Kleyensteuber
E.J. Brons
D.W. Mitchell
J.J. Zbornik

E-flat Clarinet

O.L. Browder, Jr.,

Horace B. Ingalls

Alto Clarinets

W.H. Stewart*
H.K. Buchanan
M.P. Grabow*
M.E. Choen

Bass Horn

F.M. Lescher*

Bass Clarinets

F.H. Bischoff*
R.H. Wiley
J.H. Waxler
C.J. Henning*

Contra-Bass Clarinet

R.M. Case

Soprano Saxophone

J.R. Cook

Flutes and Piccoloas

P.W. McDowell*
H.B. Jewell*
R.S. Cowan*
J.C. Stock*
V.C. Westberg*
A.W. Borg

E-flat Flute

A.W. Borg

Alto Flute

H.B. Jewell*

Oboes

J.A. Sullivan*
M.E. Carey*
E.W. Lorenz
J.E. Myers

Oboe D'Amour

M.E. Carey

English Horns

H.H. Wich*
W.F. Benson*

Heckelphone

G.E. Lathrop

Bassoons

R.F. Dvorak*
R.I. Shawl*
R.H. Davidson*
J.N. Adams*
F.T. Marshall

Alto Saxophones

V.T. Penn*
W.O. Lee
J.S. Bartlum*

Tenor Saxophones

F.C. Goetzenberger*
B.F. Schubert
L.A. Pfaff*

Baritone Saxophone

G.K. Beebe*

Bass Saxophone

W.D. Whitney*

Contra-Bassoon

J.N. Adams*

Contra-Bass Sarrusophone

J.J. Alden

'Cellos

R.E. Turner*
A.J. Paik

Strong Basses

W.E. Skidmore*
R.M. Radi*
L.L. Lehmann*

Marimba

F.V. Tooley*
Hall Macklin*

Harp

Edna A. Michael

Bell Lyra

Hall Macklin*
F.V. Tooley

Tynpani

L.W. Clift*

Drums

O.W. Eldre
B.W. Gunn
W.T. Roth
M.E. Taylor

Cymbals

L.E. Wiley*

BB-flat Basses

Hall Macklin*
J.H. Helden
F.M. Armstrong*
J.F. Regan
H.L. Tenhaeff

Cornets

C.R. Wood*
W.T. Loblaw*
G.T. Overgard*
W.E. Anderle*
G.T. Borcherdt
D.E. James

Flugel-horns

R.P. Bowditch
G.E. Bader*
A.J. Hoepe

Trumpets

W.A. Ambrose
C.O. Hulick*
S.M. Trickey
H.C. Cash

French horns

Libero Monachesi*
R.A. Ruhling
J.E. Smith*
W.S. Scovill
M.A. Goldberg*
C.M. Seldomridge

Trombones

R.E. Shultis*
S.A. Berg*
J.T. Lenoir
T.I. Nalbach

Bass Trombones

L.D. Hudson
Harry Shulman*

Euphoniums

D.P. Lindsay*
Lavon Coolman

Baritone

J.H. Bunting*

Tenor Antoniphone

J.H. Bunting*
L.W. Bodine

E-flat Basses

L.L. Steimley*
P.O. Richter*

Propertymen

G.C. Van Gerpen
Dunlap Harrington

*Denotes those entitled to wear varsity band emblem.

FIRST REGIMENTAL BAND

Raymond F. Dvorak, Conductor.

N.J. Ream, M.C. Baumann, flutes and piccolos; R.M. Case, C.H. Rieger, C.F. Jost, M.E. Cohen, F.D.R. Park, A.A. Katt, F.R. Matson, E.J. Van Loon, J.W. Zimmer, J.J. Butler, C.E. Logan, T.C. Davidson, S.B. Watson, Bernard Yaffe, B-flat clarinets; O.L. Browder, Jr., R.W. Mueller, E-flat clarinets; J.H. Waxler, bass clarinet; J.R. Cook, G.C. Lindsay, G.T. Austin, soprano saxophones; W.O. Lee, W.M. Crane, W.G. Baker, alto saxophones; J.H. Green, tenor saxophone; G.E. Lathrop, J.E. Myers, oboes; W.N.Taylor, bassoon; M.A. Elliott, J.B. Lennon, W.D. Mosiman, W.A. Hasfurther, F.R. Anderson, E-flat basses; H.L. Tenhaeff, D.O. Hein, Jack Dunning, W.F. Sloan, R.N. Morris, BB-flat basses; J.J. Alden, J.H. Baldwin, string basses; R.E. Bevis, marimba; M.C. Baker, J.V. Pooler, R.B. Siegel, snare drums; L.E. Wiley, M.E. Taylor, bass drums; R.P. Bowditch, H.C. Cash, W.L. Reeder, A.J. Hoepe, E.M. Ahrens, R.W. Meeker, H.E. Pfister, W.W. Krughoff, D.J. Photouupos, E.K. Pryor, J.E. Helm, P.C. Hohenstein, R.J. Mendenhall, Kenneth Worland, E.H. Kann, J.E. McMahon, C.D. Hercules, J.M. Glass, cornets; M.T. Kinnison, W.L. Eckhardt, H.F. Hampy, H.W. Dodd, B.W. Maxwell, W.S. Hertz, L.W. Bodine, horns; J.C. Bailie, D.E. Hey, T.I. Nalbach, S.E. Johnson, F.H. Norris, C.W. Mueller, C.O. Harris, trombones; G.D. Neal, R.E. Lane, euphoniums; C.J. Neumeyer, baritone; P.J. Potter, tympani; B.B. Josi, T.R. Verry, propertymen.

SECOND REGIMENTAL BAND

Section A--Roster--1931-1932----Graham T. Overgard, Conductor

L.V. Dewitt, W.B. Gardner, flutes and piccolos; Charles Anderson, G.S. Bowren, H.L. Boyd, T.G. DeWitt, E.R. Fadam, G.T. Fritzinger, R.K. Hardesty, C.F. Holman, R.E. Jordan, E.M. Larson, C.M. McCumber, L.M. Messinger, R.E. Myers, C.A. Noxon, R.L. Pooler, F.L. Seamans, G.R. Spooner, M.R. Stoeffhaas, W.K. White, B-flat clarinets; R.G. Wiese, R.H. Wilson, E-flat clarinets; M.L. Mosher, bass clarinet; R.D. Jones, soprano saxophone; R.L. Faber, F.R. Hayworth, R.W. Kirkman, M.B. Mercer, H.O. Ryan, S.T. Trappe, G.D. Weisiger, alto saxophones; W.F. Barcley, B.J. Kramer, R.L. Roth, P.A. Smith, B.J. Wheeler, tenor saxophones; W.P. Mills, baritone saxophone; R.B. Grometer, I.H. Harnew, oboes; Irwin Krass-Kestin, marimba; F.G. Harms, F.M. Hilliard, H.E. Payne, snare drums; W.T. Roth, bass drum; J.O. Borgeson, E.M. Burstein, C.A. Cook, R.H. Greeley, R.L. Harbaugh, D.T. Jordan, R.W. Leutwiler, W.W. Linder, J.H. Logli, J.M. McKnight, R.C. Shafer, John L. Strohm, W.A. Summers, cornets; J.R. Fraser, J.H. Lake, S.W. McNeely, R.E. Mann, J.G. Miller, B.W. Young, M.A. Zeller, horns; C.F. Bartelsmeyer, A.H. Beasley, W.T. Davis, L.S. Highsmith, E.J. Luetzelschwab, C.R. Newman, F.L. Warren, trombones; C.L. Gillen, R.V. Green, R.H. Heicke, M.S. Wilson, baritones; E.C. Eriksen, G.D. Foster, J.P. Weidner, E-flat basses H.L. Anderson, L.A. Miles, BB-flat basses; and R.E. Jordan, L.A. Miles, propertymen.

Section B--Roster, 1931-1932

G.H. Wilkinson, flutes and piccolos; L.C. Altmansberger, A.J. Carlson, H.F. Cusie, A.S. Draper, R.M. Ehman, W.M. Enger, R.V. Ferrell, P.E. Gill, D.C. Gott, V.H. Macomber, W.F. Schullman, H.H. Shelby, W.E. Stevens, W.B. Tenney, B-flat clarinets; C.E. Bode, P.N. Lipson, M.C. McGuire, G.H. Staggs, alto saxophones; E.H. Beall, R.W. Peters, tenor saxophones; C.M. Anderson, C.S. Long, baritone saxophones; W.L. Busch, oboe; W.L. Bailey, J.D. Dailey, H.M. Davis, M.D. Green, Gene Hirschberg, K.H. Kemp, R.W. Kreiter, G.W. Ledbetter, W.A. Lindbeck, W.H. Luce, O.E. Maxfield, F.O. Sullivan, cornets; W.F. Dalhaus, J.H. McKean, R.D. Marshall, B.E. Wetzel, trombones; M.O. Starr, J.E. Tobie, horns; Richard Allyn, J.H. Lund, baritones; E.A. Goff, G.S. Smith, E-flat basses; J.J. McNeill, J.F. Marshall, BB-flat basses; and J.M. Gartley, R.N. Trapp, drums.

Interesting Personnel in 1931-1932 Band

W.L. McMillen, Clarinet, is now Assistant to the President of American Airlines, New York...C.S. Tucker, B-flat Clarinet, had formerly played with the Sousa Band...Melvin Balliett, is now midwest representative of the American branch of Boosey and Hawkes, English music publishers, with headquarters in Chicago ... R.C. Kamerer, who later secured his doctorate, is now a faculty member at Indiana University...Byron Wyman, Clarinet, is Director of the of the band at Illinois Wesleyan University, Bloomington, Ill., and proprietor of the School Music Service, Champaign, Ill...Olin Browder Jr., and somewhat later in the Band, William B. Browder, are sons of Olin Browder, Urbana attorney, who was a member of the University

Band when Harding came to campus in 1902...Milburn Carey, Oboe, had quietly entered the Oboe section in 1931, but with great ability, became one of the outstanding members of the Concert Band and was regarded by Harding as one of the best Oboe players he ever had, now is Director of Bands, Phillips University, Enid, Okla., and also Director of the Tri-State Music Festival, held at Phillips University... Edna A. Michael, Harp, a graduate of the University and holding her master's degree in English, taught for several years at Oakwood Township High School, at Oakwood, Ill., between the campus and Danville, as instructor in English and director of the high school music groups. She returned to campus a number of times as Guest Harpist in the Anniversary Concerts. She is now Dean of girls, Riverside High School, in the western suburban area of Chicago... B.F. Schubert, Tenor Saxophone, is Bandmaster at the Michigan State College of Mining and Technology, Houghton, Mich...Hall Macklin, Bell Lyra, Marimba, BB-flat Bass, is now head of the Department of Music, University of Idaho, Moscow, Idaho...Fay Tooley, Marimba, is now Professor of Glass Technology, Department of Ceramic Engineering, University of Illinois...Lockwood Wiley, Cymbals (very important in the Band), the son of Prof. C.C. Wiley, Department of Civil Engineering, University of Illinois, is now director of dramatics and music, Wood River, Ill., high school...Clayton Cash, Trumpet, is playing in a big name and big money dance orchestra... Libero Monachesi, French Horn, is Bandmaster, St. Louis University...Ray Shultis, Trombone, is now with a studio orchestra, Hollywood, Calif...J.T. Lenoir, Trombone, later was a member of an Army or Navy Band in Washington...Driver Lindsay, Euphonium, is now Professor of Architecture, University of Illinois...LaVon Coolman, Euphonium, one of the favorite soloists at Anniversary Concerts, later served as Director of the High School Band, Arcadia, Fla... R.E. Bevis, Marimba, First Regiment Band, is now a successful business man in South America... Robert Bowditch, Cornet, First Regiment, is with the Carbon and Carbide Company, Charleston, W.Va...William Scovill, French Horn, son of Hiram T. Scovill '09, professor of Accountancy and Head of the Department of Business Organization and Operation, University of Illinois, is now an attorney in Chicago, following the receiving of degrees from both the Colleges of Liberal Arts and Sciences and of Law at Illinois..Wayne Hertz, Horn, First Regiment, is now prominent, in musical circles in the Pacific Northwest...John Strohm, Second Regiment Band, became nationally and internationally known as a newspaper correspondent, commentator and author, and has visited the Illinois campus as a favorite speaker upon world problems.

CHAPTER FORTY-FOUR

THE DEPRESSION–THE BANKS CLOSE
OUR BAND CARRIES ON
THE CONCERT OF THE BANK MORATORIUM,
Thursday Evening, March 2, 1933

If ever an Anniversary Concert were held amid the pitch black of financial darkness--the Home Concert, March 2, 1933, was precisely that one. It was held just two days before Franklin D. Roosevelt became President of the United States, as, at that time, Presidents were inaugurated on March 4. His first official act was to close all banks in the United States under Presidential proclamation, until they could be examined and reorganized, if need be. Yet our Band rendered a magnificent concert, with the financial world crashing. Our Band was always eager to do its best, in good times or bad, in war or in peace.

Appropriate to the situation, the Band played a new March, "Franklin D. Roosevelt", by William H. Woodin, a distinguished publicist, who became Secretary of the Treasury as of March 4. Mr. Woodin was an able musician and composed several numbers.

"President-elect Roosevelt has designated Mr. Woodin's March the official March for the Inauguration" noted Harding in his Program Notes. And if ever a Secretary of the Treasury faced a dreary task, Woodin was the man. Woodin needed all the pepping up himself which his spritely new March could afford.

LaVon Coolman, Philip McDowell and Russell Howland were soloists for the evening. Howland's clarinet solo was "Solo de Concours" by Rabund. Coolman played an euphonium solo, Vesti La Giubba from "Pagliacci" by Leoncavallo. McDowell's flute offering was "Valse from Suite for Flute", opus 116, by Godard.

Ever alert to new musical compositions, Harding led the Band in the opening number, an unnamed Overture, by Dr. Henry C. Hadley, the distinguished American composer, which was still in manuscript and which was given its "FIRST" public performance by our Band on this occasion. Talk about the Illinois Band being in the vanguard of new music--it was!

Other numbers were Symphony in E Minor, by Franchetti, which included Allegro un poco agitato, Larghetto, Intermezzo (Vivace) and Finale-Allegro vivace; Petite Suite, by Debussy, which included

En Bateau, Cortege, Menuet, Ballet; Symphonic Poem, "Don Juan", by Richard Strauss, both the music and the composer being favorites with the Illinois Band and its audiences, as well as Dance of the Seven Veils from Salome, by Richard Strauss ("considered by many the greatest living composer", said Harding in his Notes); and the final number, Prologue to "The Golden Legend" by Arthur Sullivan, which was based upon the poem by Longfellow, in which the Concert Band was augmented by the First and Second Regimental Bands, and the Organ, played by Frederic B. Stiven, Director of the School of Music and University Organist.

Certainly, in those trying times, the stirring music of Sousa was not overlooked. If ever an American audience needed some Sousa cheer--this was the occasion. The Band played Excerpts from "Looking Upward" Suite--surely the University public could stand some upward glances when most folks were looking downward while banks were tottering to their fall, and most cheerful and exhilerating of all, "The Stars and Stripes Forever", which was "played in memory of the famous bandmaster whose life and work were an inspiration to all American bands and bandmasters", the Program Notes recorded--most fittingly and most correctly.

Concert Band Roster--Season 1932-1933

Albert Austin Harding, Director

Raymond F. Dvorak, Assistant Director; Graham T. Overgard, Assistant Conductor; Horace B. Ingalls, Treasurer and Business Manager; Milburn E. Carey, Quartermaster; Melvin L. Balliett, Librarian; Russell S. Howland, Band President; Donald S. Mitchell, Vice-President; Harold H. Wich, Secretary; Carlton P. Russell, Drum Major; and L.L. Steimley, Ray I. Shawl, Ray E. Shultis and Frederick M. Armstrong, Welfare Committee.

B-flat Clarinets

Russell Howland*
C.M. Elliott*
C.J. Slater*
V.A. Bouknight*
Donald Mitchell*
Melvin Balliett*
M.F. DeLeonard
L.R. Schiltz
J. J. Zborick*
E.J. Brons*
B.B. Wyman*
Joseph Schneidaman
R.W. Palatowski
B.R. Newton*
F.C. Arthur*
R.C. Kammerer*
L.K. Hays*
H.K. Thrasher*
D.W. Mitchell*
H.A. Johnson*
J.E. Anderson*
W.L. Eddy
J.B. Kirkpatrick
H.P. Hetzner
R.P. Caddick

E-flat Clarinet

O.L.B. Rederm, Jr.*

Alto Clarinets

W.H. Stewart*
H.K. Buchanan*
J.A. Larsen*
M.E. Cohen
F.V. Miller

Bass Clarinets

R.H. Wiley*
E.J. Van Loon
H.W. Welling

Contra-Bass clarinets

R.M. Case*
Edward Glass

Soprano Saxophone

J.R. Cook*

Alto Saxophone

W.O. Lee*
B.S. McDougal

Tenor Saxophone

F.C. Goetzenberger*
B.F. Schubert*

Baritone Saxophone

G.T. Austin

Bass Saxophone

W.D. Whitney*

Flutes and Piccolos

P.W. McDowell*
R.S. Cowan*
V.C. Westberg*
A.W. Borg*
R.C. Hieronymous
S.M. West

E-flat Flute

A.W. Borg*

Alto Flute

V.C. Westberg*

Oboes

Milburn Carey*
E.W. Lorenz*
R.C. Eckhardt

English Horn

H.H. Wich*

Heckelphone

R.C. Eckhardt

Bassoons

Raymond Dvorak*
Ray I. Shawl*
R.H. Davidson*
F.T. Marshall*
R.E. Hackleman

Contra-Bass Sarrusphone

Robert Perrin

'Cellos

R.E. Turner*
A.J. Paik*

String Basses

W.E. Skidmore*
R.M. Radi*

Marimba

Rachel E. Austin

Harp

Edna A. Michael

Tympani

L.W. Clift*

Drums

O.W. Eldred*
B.W. Gunn*
H.K. Steiner

Cymbals

L.E. Wiley*

Cornets

G.T. Overgard*
R.P. Bowditch*
G.T. Borcherdt*
C.O. Hulick*
H.W. Mitchell

Flugel-horns

G.E. Bader*
Bernard Berkovitz

Trumpets

S.M. Trickey*
J.L. Ouse
Allen Britton

Bass Trumpet

L.J. Bert

French Horns

R.A. Ruhling*
Wm. Scovill*
C.M. Seldomridge*
J.E. Smith*
K.W. Dickman
H.W. Dodd*
M.A. Goldberg*
W.L. Eckhardt

Trombones

R.E. Shultis*
S.A. Berg*
J.M. Davies
R.S. Leonard

Bass Trombones

Harry Shulman*
J.W. Schrodt

Euphoniums

Lavon Coolman*
Driver Lindsay*
L.W. Bodine

Baritones

R.B. Campbell
H.W. Geist

E-flat Basses

L.L. Steimley*
J.F. Ragan

BB-flat Basses

J.H. Heiden*
F.M. Armstrong*
H.H. Mitchell
J.L. Morton

Propertyman

L.C. Altmansberger

*Denotes those entitled to wear the Varsity Band Emblem

FIRST REGIMENTAL BAND, ROSTER--SEASON, 1932-1933

Raymond F. Dvorak, Conductor

N.J. Ream, Flute and Piccolo; G.H. Milkwick, R.P. Caddick, G.B. Simmons, R.A. Erikson, A.J. Potteiger, C.H. Rieger, Edward Glass, D.V. Frost, W.E. Stevens, A.A. Katt, G.E. Phillips, J.W. Zimmer, H.L. Boyd, H.F. Cusic, M.B. Mercer, J.J. Butler, S.D. Severns, T.C. Davidson, C.J. Weinman, A.J. Carlson, Lawrence Heinen, H.W. Welling, B-flat Clarinets; R.W. Mueller, C.E. Logan, E-flat Clarinets; E.J. Van Loon, Bass Clarinet; G.T. Austin, Frank Pakutinsky, soprano saxophones; G.D. Weisiger, Bernard Yaffe, L.A. Gsell, Alto Saxophone; E.H. Beall, V.E. Shoemaker, Tenor Saxophones; C.M. Anderson, Baritone Saxophone; W.L. Busch, G.E. Lathrop, Oboes; W.N. Taylor, Bassoon: J.H. Baldin, L.E. Burlison, H.C. Davis, String Basses; R.E. Bevis, Marimba; R.B. Siegel, W.T. Roth, J.W. Gunnell, Snare Drums; Ross Lyman, Bass Drum; H.K. Steiner, Tympani; J.E. McMahon, W.W. Krughoff, W.L. Reeder, R.W. Meeker, A.C. McGurk, E.K. Pryor, Ambrose Elliott, D.J. Photopoulos, D.W. McKinney, R.J. Mendenhall, J.E. Helm, F.K. Worland, H.E. Pfister, P.L. Evans, D.A. Parker, L.H. Collison, C.K. Leeper, C.P. Royce, Cornets; L.D. Bearden, G.C. Reid, I.I. Horwich, J.M. Glass, Horns; E.E. Strangem, J.H. Cannon, N.J. Shuler, B.E. Wetzel, L.L. Durflinger, F.H. Norris, L.L. Seimers, C.W. Vokac, Trombones; W.W. Cook, R.R. Rosenthal, G.D. Neal, Richard Allyn, Baritones; W.A. Hasfurther, G.P. Ectrekin, W.D. Mosiman, E-flat Basses; H.W. Smith, K.W. Bowen, BB-flat Basses; E.A. Goff, Propertyman.

SECOND REGIMENTAL BAND

Graham T. Overgard, Conductor
Russell S. Howland, Ray E. Shultis, Loraine J. Bert, Student Conductors

Section A--Roster, 1932-1933

W.R. Cureton, L.V. Dewitt, J.R. Heaton, Flutes and Piccolos; O.W. Allison F.C. Bennett, W.F. Boeke, R.P. Brandenburger, T.G. Dewitt, R.M. Ehman, W.M. Enger, E.R. Fadum, W.A. Finch, N.S. Fricke, G.F. Fritzinger, D.R. Haake, R.K. Hardesty, A.W. Henninghausen, J.B. Kuney, S.M. Lasky, K.C. McKnight, V.H. McComber, L.M. Messinger, K.C. Meyer, C.V. O'Hern, F.L. Seamans, J.R. Stipp, D.D. Streid, S.J. Tarvid, W.K. White, B-flat

Clarinets; R.H. Wilson, E-flat Clarinet; R.G. Weise, Alto Clarinet; E.O. Heuerman, R.D. Jones, Soprano-saxophones; C.E. Bode, G.W. Churchill, S.V. Davis, C.J. Eastman, E.M. Eddington, R.L. Faber, P.N. Lipson, A.H. Siever, S.T. Trappe, Alto Saxophones; C.S. Long, W.P. Mills, Baritone-Saxophones; J.W. Myers, Oboe; C.P. Burman, Marimba; Edward Bielinski, H.K. Fouts, Alfred Kraus, J.C. Underwood, Drums; E.W. Akemann, W.L. Bailey, L.A. Becker, J.S. Boland, J.O. Borgeson, C.M. Christy, D.T. Jordan, C.C. Livingston, J.H. Logli, J.F. Mitchell, H.J. Nagle, P.A. Pakutinsky, C.R. Reifsteck, A.L. Rice, R.C. Shafer, R.M. Shelton, F.O. Sullivan, W.A. Summers, M.A. Zeller, Cornets; J.R. Fraser, S.W. McNeely, M.O. Starr, Horns; F.L. Depler, F.J. Fornoff, G.E. Froman, R.D. Marshall, C.R. Newman, C.A. Ricketts, W.P. Talbot, H.D. Vycital, F.L. Warren, F.M. Williams, Trombones; R.C. Buehrig, R.V. Green, D.L. Royal, A.A. Smith, Baritones; L.T. Allen, E.C. Eriksen, E.A. Goff, J.J. McNeill, J.M. Rutherford, E-flat Basses; J.M. Goodell, H.H. Parker, BB-flat Basses; E.A. Goff, L.M. Messinger, Propertymen.

Section B–Roster, 1932-1933

W.H. Gardner, Flute and Piccolo; R.H. Hackman, W.A. Finch, W.D. Hall, A.L. Harris, E.M. Larsen, R.P. McCroskey, G.G. Merriott, H.D. Nesmith, Russ Pooler, R.E. Sprinkle, M.R. Stoeffhaas, W.B. Tenney, J.R. Williams, B-flat Clarinet; M.J. Pitzele, Soprano Saxophone; H.B. Piper, T.J. Scott, G.H. Staggs, E.L. Whitney, Alto Saxophones; W.F. Barclay, E.W. Ditterle, O.L. Norder, B.J. Wheeler, Tenor Saxophones; I.H. Harnew, Oboe; J.M. Gartley, I.H. Krass-Kestin, Snare Drums; F.S. Sorn, Bass Drum; J.H. Daily, H.M. Davis, R.R. Dean, M.D. Green, R.H. Greeley, C.P. Hawley, D.T. Jordan, K.H. Kaemp, K.F. Krebs, W.W. Linder, W.E. Linton, O.E. Maxfield, L.W. Peterson, C.W. Soderztrom, John L. Strohm, George B. Tawney, Cornets; A.F. Christman, M.A. Harnisch, D.C. Mabry, B.R. Thomson, A.H. Trickey, R.W. Turner, B.W. Yount, Horns; H.J. Brinner, W.T. Davis W.P. Keith, W.H. Maynor, M.C. Spencer, C.H. Stubenrauch, Trombones; R.P. Bacon, W.S. Fishman, H. King, M.S. Wilson, Baritones; D.F. McMillen, E-flat Bass; Lee Geldhof, H.C. Rossman, BB-flat Basses; A.L. Harris, W.P. Keith, Propertymen.

More Descriptive Data, Fewer Pictures, in 1934 Program

Several full-page reviews of the Illinois Bands and their work were used in the Souvenir Program of the March 1, 1934 Anniversary Concert--a pleasing keepsake for members of the Bands and by the audience.

Carl Stephens '12, at that time, Director of Alumni Relations, contributed a full page article entitled, "A Tribute", which he began with the statement, "The History of the Illini Bands cannot be separated from the life and the soul of its Director, Professor A.A. (Aus) Harding." Stephens reviewed the life of Harding on the campus, both as a student and as Band Director.

"Illinois Bands", another full page of Band background, by the Public Information Office, outlined the services of the various Bands, including the famous Football Marching Band.

What Others Say

Tributes from outstanding Band Directors and Musicians came from many sources, including the following:--

"Certainly, there is no finer college band in the world to-day than your University Band"--Edwin Franko Goldman, Director, famous Goldman Band, New York.

"It is always a delight to listen to the University of Illinois Band for it reminds me so much of Sousa's Band"--Harold Backman, formerly Director of Bachman's famous Million Dollar Band, now Director of Bands, University of Florida, Gainesville.

"It seemed strange to hear the announcer say 'Student Band'. It would take the pick of the profession to do as well"--William F. Ludwig, former member, Chicago Symphony Orchestra.

Elgar and Sousa Held in Memory in the 1934 Anniversary Concert

Alfred Noyes' poem, "A Victory Ball" formed the basis of an orchestra fantasy which was the climax of the Home Concert given March 1, 1934. Dedicated to the memory of an American soldier, this fantasy relives the horrors of a battle scene in the First World War. This number came from the Sousa Library on campus and had been rewritten, at least in part, from the original orchestration.

Soloists of the evening were Milburn Carey and LaVon Coolman. Carey played the oboe selection, "Concerto for Oboe", Opus 7, with band accompaniment, by Grandval. Carey had been a member of Harding's class in band arranging and had completed this arrangement as a project in the class. Coolman's euphonium solo was the beautiful "Flower Song", from Bizet's "Carmen", which had been arranged by Harding from the manuscript.

The program opened with Overture to "The Improvisator" by d'Albert, from the Sousa Library, being played from the manuscript with some rewriting. This was followed by the second and third movements of "Symphony in D-minor", by Franck, which had been rewritten from the original French composition. Joaquin Turina, who, after de Falla, was probably the most famous and talented of Spanish composers in 1934, wrote the Symphonic Sketch, "La Procesion del Rocio", depicting the procession in June of each year in Triana (a portion of Seville) in honor of the Virgin Mary whose image is borne on a silver car drawn by oxen. Harding's arrangement was used.

"Il Carillon Magico" (The Magic Carillon) by Pick-Mangiagalli, an Italian citizen, although born in Bohemia, was used in a rewritten form from the Italian score. Toscannini, the great conductor, de-

lighted in using the works of this composer. Other numbers on the program included the Symphonic Poem, "Stenka Razine" Opus 13, a romantic story of "The Robin Hood of the Volga" falling in love with a captive Persian princess and taking her for his bride, which had been rewritten from the French; the Symphonic Poem, "The Fountains of Rome", by Respighi, which had been rewritten from the Italian; two light numbers by Eric Coates, these being "A Song By the Way" and "Wood Nymphs", rewritten from the English; and Sir Edward Elgar's "Pomp and Circumstance", March No 1, who had passed away only the week before. At that time, Elgar was regarded as England's greatest composer, being universally known through his "Pomp and Circumstance", which had been prepared for the Illinois Band with some rewriting by its conductor.

Not only Elgar but Sousa was held in memory at this notable concert. Sousa's "Keeping Step with the Union", was played, and two numbers in honor of Sousa, these being "Musical Salute to Sousa" by Seidel and "Marching Along with Sousa" by Mayhew Lake. The former was a tribute to Sousa by the German composer Seidel in commemoration of a tour of Germany by Sousa and his Band. The latter was Lake's paraphrase upon the melodies of the famous "The Stars and Stripes Forever" March. The Sousa Memorial Library rightfully was given a full page of historical and descriptive material.

University of Illinois Concert Band

Roster--Season 1933-1934

Albert Austin Harding, Director

Raymond F. Dvorak, Assistant Director; Graham T. Overgard, Assistant Conductor; Horace B. Ingalls, Treasurer and Business Manager; Milburn E. Carey, Quartermaster and Band President; Gerald I. Balliett, Librarian and Band Secretary; and Gerald T. Borcherdt, Band Vice-president.

B-flat Clarinets

C.M. Elliott*
C.J. Slater*
M.L. Balliett*
L.R. Schiltz*
A.F. Lape
C.R. Stover
B.B. Wyman*
Carl Bartlett
D.S. Mitchell*
B.R. Newton*
W.A. Smith
J. R. Kirkpatrick*
H.K. Thrasher*
H.A. Johnson*
F.C. Arthur*
L.K. Hays*
W.L. Eddy*
G.E. Trouitt
R.A. Patterson
G.F. Milligan
C.W. Martenson
R.W. Palatowski
H.P. Hetzner*
R.P. Caddick*
R.W. Brooks

E-flat Clarinet

O.L. Browder, Jr.*

Contra-Bassoon

W.N. Taylor

Contra-Bass Sarrusophone

R.P. Perrin

String Basses

R.M. Radi*
J.H. Baldwin*

Harp

Edna A. Michael

Marimba

R.E. Bevis*
C.P. Burman

Tympani

J.H. Krass-Kestin
E.R. Benedict

Drums

O.W. Eldred*
J.B. Mullins
R.C. Lyman
W.T. Roth

Cymbals

L.E. Wiley*

Bassoons

F.T. Marshall*
R.F. Dvorak*
R.I. Shawl*
R.P. Parrin*
R.E. Hackleman*

Alto Saxophones

B.S. McDougal*
Joseph Schneldman*
B.V. Kirk

Tenor Saxophone

B.F. Schubert*

Trumpets

H.W. Durand
S.M. Trickey*
E.C. Hulett
W.L. Reeder*

French Horns

C.M. Seldomridge*
Wm. S. Scovill*
K.W. Dickman*
W.E. DeTurk
H.W. Dodd*
R.W. Sanborn
M.A. Goldberg*
W.L. Eckhardt*

Trombones

S.A. Borg*
R.S. Leonard*
J.M. Davies*
L.D. Hudson*

Bass Trombones

J.W. Schrodt*
E.E. Strange

Euphoniums

L. Coolman*
R.B. Campbell*

Baritone

H.W. Geist*

BB-flat Basses

David Moses
C.E. Rowe
W.D. Hudson
H.H. Mitchell*
J.L. Morton*

Drum Majors

Carlton Russell
C.P. Burman
W.A. Newton

Propertymen

L.C. Altmansberger*
W.P. Keith

Baritone Saxophone

G.T. Austin*

Bass Saxophone

W.D. Whitney*

Cornets

C.R. Wood*
G.T. Borcherdt*
C.O. Hulick*
Allen Britton*

Flugel-horns

G.T. Overgard*
Bernard Berkovitz*
Ambrose Elliott

E-flat Flute

A.W. Borg*

Oboes

Milburn Carey*
H.C. Zorn
W.W. Langebartel
R.C. Eckhardt*

English Horn

H.C. Zorn

Heckelphone

R.C. Eckhardt*

Alto Clarinets
F.W. Westphal
J. A. Larsen*
R.W. Norton
E.J. Van Loon*

Bass Clarinets
R.H. Wiley*
J. J. Turk
H.W. Welling
L.M. Kessler

Soprano Saxophone
J.R. Cook*

Flutes and Piccolos
P.W. McDowell*
R.S. Cowan*
R.C. Hieronymous*
J.H. Blakemore
F.L. Halfin
D.C. Welling
V.W. Erikson

Contra-Bass Clarinets
Edward Glass*
M.B. Mercer

* Indicates those entitled to wear the Varsity Band Emblem.

FIRST REGIMENTAL BAND, ROSTER, 1933-1934

Raymond F. Dvorak, Conductor

F.L. Halfin, F.E. Rue, J.N. Ream, B.B. Dressler, R.H. Gade, P.K. Johnson, Flutes and Piccolos; R.W. Brooks, A.J. Potteiger, R.W. Norton, F.W. Westphal, F.H. Jobusch, H.L. Boyd, M.B. Mercer, R.F. Beam, G.E. Margrave, L.M. Kessler, A.A. Katt, J.M. Sarrello, W.L. Boggs, E.M. Larson, A.L. Murfin, C.J. Weinman, Lawrence Heinen, W.E. Purdy, M.R. Schwartz, W.A. Finch, L.W. Gottlieb, W.H. Paul, W.D. Orr, B-flat clarinets; J.P. Heatley, E-flat clarinet; E.L. Berninger, Bass Clarinet; Frank Pakutinsky, Soprano Saxophone; B.V. Kirk, R.E. Meeker, E.F. Lannert, Bernard Yaffe, Alto Saxophones; G.D. Weisiger, D.C. Morrison, W.F. Barclay, Tenor Saxophones; C.M. Anderson, Baritone Saxophone; W.W. Langebartel, Oboe; W.N. Taylor, Bassoon; C.P. Burman, Marimba; L.E. Burlison, H.C. Davis, String Basses; J.B. Mullins, Robert Siegel, J.A. Bowman, R.C. Gloss, Snare Drums; R.C. Lyman, W.T. Roth, Bass Drum; I.H. Krass-Kestin, Tympani; L.D. Beardon R.W. Sanborn, H.F. Hampy, G.C. Reid, A.E. Ritcher, I.I. Horwich, A.H. Trickey, Horns; J.E. McMahon, L.P. Little, D.W. Kinney, M.E. Harvey, E.K. Pryor, D.A. Parker, Cornets.

SECOND REGIMENTAL BAND ROSTER--1933-1934

Graham T. Overgard, Conductor

Student Conductors

Melvin L. Balleitt — Samuel M. Trickey
Milburn E. Carey — Carl R. Wood.

Section A

W.R. Cureton, R.B. Gross, E.R. Kridner, Flutes and Piccoloas; R.H. Bachman, F.C. Bennett, B.P. Brandenburger, E.L. Cornell, R.J. Cutlan, T.G. DeWitt, L.L. Fellinger, D.R. Haake, A.W. Henninghausen, S.M. Lasky, F.W. Loyd, R.P. McCroskey, V.A. Nelson, C.V. O'Hern, R.T. Ranson, R.D. Roane, M.G. Roberts, C.F. Short, R.C. Sivert, D.D. Streid, J.M. Thompson, G.G. Williams, B-flat Clarinets; J.B. Kiney, E-flat Clarinet; P.L. Moschel, Bass Clarinet; M.J. Pitzele, Soprano Saxophone; Chester Bielinski, L.L. Brink, S.V. Davis, E.M. Eddington, K.C. Meyer, H.B. Piper, Alto Saxophones; Moe

Bergman, C.A. Moffett, O.L. Norder, Tenor Saxophones; L.J. Jacobs, J.J. Kokesch, Oboes; J.B. Davis, H.K. Fouts, K.G. Mayes, Drums; Edward Bielinski, Cymbals; L.A. Becker, R.R. Dean, W.E. Glover, J.F. Hindman, M.F. Hughes, L.E. James, K.F. Krebs, W.E. Linton, C.C. Livingston, W. H. Luce, J.P. Mason, H.J. Nagle, P.A. Pakutinsky, L.W. Peterson, H.B. Reed, H.E. Smallwood, W.R. Temple, H.R. Watts, Cornets; J.S. Boland, D.C. Mabry, C.R. Reifsteck, A.L. Rice, R.L. Thacker, R.W. Turner, Horns; T.L. Beswick, L.L. Clausen, J.L. Depler, F.J. Fornoff, A.R. Imle, O.C. Klein, M.N. Pieper, H.D. Vycital, F.M. Williams, Trombones; R.P. Bacon, R.C. Beuhrig, W.S. Fishman, J.M. Miller, A.A. Smith, Baritones; D.F. McMillen, A.L. Peterson, F.G. Plapp, E-flat Basses; Lee Geldhof, H.C. Rossman, J.R.Van Nice, BB-flat Basses; J.S. Boland, S.V. Davis, E.M. Eddington, Propertymen.

SECOND REGIMENTAL BAND

Section B--Roster, 1933-1934

L.V. DeWitt, F.S. Mitchell, C.E. Tarplay, Flutes and Piccolos; O.W. Allison, E.L. Flickinger, R.E. Gauen, W.D. Ham, W.G. Johnson, W.D. Hall, R.B. Koerner, K.C. McKnight, C.W. Mills, R.V. Mitchell, C.L. Rabe, L.B. Ritter, E.E. Schrodt, R.M. Shelston, R.E. Sprinkle, A.A. Sweet, G.B .Vason, J.R. Williams, B-flat Clarinets; D.W. Mathew, E-flat Clarinet; E.O. Heuerman, Soprano Saxophone, J.G. Grigsby, D.P. Hagaman, A.D. Hawkinson, O.A. Helander, Alto Saxophone; V.B. Adams, Eldon Hufford, E.G. Robbins, P.N. Schrum, R.J. Trelease, Tenor Saxophones; M.E. Fullerton, Baritone Saxophone, B.B. Bohren, Oboe: E.W. Akemann, D.F. Anderson, J.M. Anderson, C.M. Christy, C.R. Eshelman, N.W. Holsinger, R.W. Leutwiler, J.A. Pence, T.W. Stitt, G.B. Tawney, Cornets; F.S. Sorn, H.W. Wrigley, Drums; J. B. Mountjoy, Cymbals; M.L. Flaningam, D.W. Hull, O.D. Miller, C.M. Oehmke, H.J. Shoellhorn, Horns; M.E. Akin, H.J. Brinner, W.H. Maynor, G.W. Post, C.A. Ricketts, C.H. Strubenrauch, R.N. Waggoner, Trombones; J.E. Craft, C.E. Denton, J.C.Eriksen, D.R. Larimer, T.A. Reiner Baritones; J.M. Rutherford, R.C. Towell, Basses; W.D. Hall, H.W. Wrigley, Propertymen.

Prominent Members of the 1933-1934 Band

Fred Westphal, alto clarinet, became Director of the Band, North Texas Woman's College, Denton, Texas. After graduating from Illinois, he secured his master's degree from the Eastman School of Music, Rochester, N.Y. He is now teaching in Sacramento, Calif. Carl Wood was a very talented cornetist, an excellent "sight-reader", and possessed brilliant technique. Earl Benedict ranked high as a cymbal player, being especially pleasing in the Stadium as a member of the Marching Band. Harvey Zorn, Springfield, Ill., was an outstanding oboe player. He is now in charge of several Bands, including a Girls' Band, Union High School, Phoenix, Arizona. Davis Moses, Champaign, listed in the Band roster as a BB-flat Bass Horn player, developed into one of the best Sousaphone musicians the Band ever had.

Alonzo Lape, Little Rock, Ark., was trained in Bruce Jones' high school band, one of the finest in the United States. Lape became director of Bands at Spartansburg, S.C. William DeTurk, French horn, was another "faculty son", his father being E.E. DeTurk, college of agriculture, now retired and living in Decatur, Ill. Robert Hieronymous, flute, was the son of Dr. Robert E. Hieronymous, director for a number of years of the Art Extension Tours of the University to historic Illinois and into adjoining states, a marked feature of University guided travel in the 1930s. Edna Michael was the only girl member of the Band in 1934. Note that J.J. Turk and W.E. DeTurk were both members of the Concert Band. E.E. Strange, Bass Trombone, was reminiscent of E.E. Strange, First Clarinet, in the 1920-1921 Concert Band.

"Strange, there should be two members of the Band by the name of E.E. Strange", commented Harding.

The 1935 Anniversary Concert

President Willard Honored

Bainum and Howland Compositions Played

It was an interesting program--the March 5, 1935 Anniversary Concert--a homey program, too, honoring several men in the University personnel backdrop, but in no way excluding world famous composers such as Wagner, Tschaikowsky, Richard Strauss and Respighi.

Grand March--"Precision and Power", dedicated to President Arthur Cutts Willard, by John S. Crandell, now emeritus professor of highway engineering in the department of civil engineering, University of Illinois, honored the chief executive of the campus. Dr. Willard had previously served as professor of mechanical engineering and as dean of the college of engineering. A picture and lines below, entitled "Three Engineers" by Harvey Hudson, portrayed President Willard, Professor Crandell and Director Harding. Crandell had enjoyed a friendship with George M. Cohen, Broadway producer and writer of musical comedies, before coming to the Illinois campus. The Band played "Precision and Power" the "FIRST" time it was ever used in public.

Bainum and Howland

Polka and Fugue from the opera, "Schwanda, the Bagpiper" by Weinberger, had been arranged for Band instrumentation by Glenn Cliffe Bainum, former Assistant Director of the Illinois Bands and now Director of Bands, Northwestern University. "Mood Mauve" (by request) by Russell Howland, was also played.

Wagner and Tschaikowsky

The program included Overture to "The Flying Dutchman" and Excerpts from "The Nibelungen Ring" being "Brunnhilde's Awakening" from Siegfried, and "Siegfried's Rhine-Journey" from "Gotter--dammerung", by Wagner. Tschaikowsky's Overture--"The War of 1812" was featured as a prominent part of the program, also Second Movement (Andantino in Modo di Canzona) from Fourth Symphony, Opus 36, by the great Russian composer.

Other numbers on the program were Overture--"In the South" (Alassio) Opus 50, by Elgar, which opened the evening; Dance of the Seven Veils from "Salome", by Richard Strauss; Fanfare from "LaPeri" by Dukas; "Valse Symphonique", by Paul Gilson, eminent Belgian composer; "La Gallini" (The Hun) from the suite, "Gli Uccelli" by Resphigi; "Valencia" from the Suite, "Escales" (Ports of Call), by Ibert; and Finale, Pageant March, "The Durbar of Delhi", by Edgar Carver. There was "a Sousa", of course, his suite, "People Who Live in Glass Houses", which was played from the original manuscript in the Sousa Library on campus.

COMMENTS BY MEN WHO KNEW

"I came. I heard. I'm thoroughly convinced, that the University of Illinois Band plays very well. Certainly, there is no finer college band in the world today than your University Band. Those lads responded to every wish of mine at that rehearsal as if they had known me all my life. And they were not accustomed to my ways and methods of directing. It was marvelous. The University of Illinois can be proud of its Band and especially of its Conductor."--Dr. Edwin Franko Goldman, Conductor of the famous Goldman Band, New York, who had conducted the Illinois band during a Clinic session in January, 1935.

Ralph Hawkes, a partner in Boosey and Hawkes, Ltd. London, largest publishers and band instrument manufacturers in England, who traveled across America that year was delighted with the Illinois Band.

"Mr. Hawkes heard several University and High School bands while on his cross-country travels. He considers the Illinois Band the peer of many professional bands he listened to and better than many"--The Melody News.

"The thrill of thrills for me came between halves of the Army game when the marvelous 320-piece Band did its stuff.....for an ex-bandsman to see and hear that organization for the first time since campus days 25 years ago, there comes a peculiar sensation and pride and pleasure I cannot express"--F.D. Danford '09, who travelled 1,700 miles to see the game.

It Thrills The Throng

The University Football Band played 30 different numbers and presented 22 different formations during its appearances at five football games in the fall of 1934. Bradley, Ohio State and the Army played in the Illinois Memorial Stadium. Our Band accompanied the

squad to Washington and Northwestern. Of all the formations, the cannon and the Army mule, presented in the driving rain and mud at the Army game in our Stadium, caused the greatest commendation and amazement among the spectators. Quin Ryan, WGN, announcing the game and the band performance at Northwestern, called our University Band the greatest performing band in the country. Many of the selections played were composed by Harry Alford, prominent Chicago composer who has written many pieces especially for our University Band---Edwin L. Stoll, in Program, 45th Anniversary Concert, University Auditorium, March 5, 1935.

The Concert Band, Roster, 1934-1935

Albert Austin Harding, Director

Mark H. Hindsley, Assistant Director; Graham T. Overgard, Assistant Conductor; Horace B. Ingalls, Treasurer and Business Manager; Milburn E. Carey, Librarian; Curtis M. Elliott, Assistant Librarian; Robert P. Bowditch, Band President; Richard H. Wiley, Vice-President; LaVon Coolman, Secretary; Edward Glass, Quartermaster; and L.L. Steimley, Ray I. Shawl, Fred T. Marshall, Willard E. Skidmore, Members of the Welfare Committee.

B-flat Clarinets

C.M. Elliott*
L.R. Schiltz*
M.F. Deleonard*
C.R. Stover*
J.R. Kirkpatrick*
K.L. Wilson
A.F. Lape*
Carl Bartlett*
F.W. Westphal*
J.M. Robbins
G.T. Carroll
R.W. Brooks*
W.L. Eddy*
R.A. Patterson*
M.F. Milligan*
H.P. Hetzner*
Norman Eisenstein
C.W. Mortenson*
R.P. Caddick*
A.A. Parotti
E.S. Oliver
R.W. Pelatowski*
S.E. Levin
C.E. Hewitt
H.B. Knight
J.F. White

E-flat Clarinet

O.L. Browder, Jr*

Alto Clarinets

J.H. Hines
R.W. Norton*
B.B. Wyman*

Basset-Horn

Frank Lescher

Bass Clarinets

R.H. Wiley*
E.J. Van Loon*
L.M. Kessler*
R.V. Mitchell

Contra-Bass Clarinets

Edward Glass*
M.B. Mercer*
W.L. Boggs

Alto Saxophones

K.D. Malick
B.S. McDougal*
J.F. MacLean

Tenor Saxophones

B.F. Schubert*
G.D. Weisiger*

Baritone Saxophone

G.T. Austin*

Bass Saxophone

W.D. Whitney*

Flutes and Piccolos

P.W. McDowell*
R.C. Heironymous*
F.L. Halfin*
D.C. Welling
W.B. Browder
B.A. Barnes
Herbert Passin
P.A. Sidell
F.E. Rue

E-flat Flute

H.S. Confer

Oboes

M.E. Carey*
H.C. Zorn*
W.W. Langebartel*
R.C. Eckhardt*
E.C. Kalb

English Horn

H.C. Zorn*

Heckelphone

R.C. Eckhardt*

Bassoons

F.T. Marshall*
R.H. Davidson*
R.I. Shawl*
R.E. Hackleman*
E.E. Weller

Contra-Bassoon

R.H. Davidson*

String Basses

R.M. Radi*
W.E. Skidmore*
J.H. Baldwin*
Kenneth Gross

Harp

Edna A. Michael*

Marimba

C.P. Burman*
G.M. Turmail

Tympani

I.H. Krass-Kestin*

Drums

O.W. Eldred*
R.C. Lyman*
W.T. Roth*
G.M. Turmail

Cornets

C.R. Wood*
R.P. Bowditch*
Allen Britton*
M.H. Hindsley*
G.T. Overgard*
L.P. Little

Flugel-horns

Bernard Berkowitz*
A.R. Coffman

French Horns

C.M. Seldomridge*
W.S. Scovill*
K.W. Dickman*
W.E. DeTurk*
H.W. Dodd*
R.W. Sanborn*
W.L. Eckhardt*

Trumpets

H.W. Durand*
C.M. Hendricks
W.W. Miller

Trombones

R.S. Leonand*
J.M. Davies*
L.D. Hudson*
C.I. Pearson
B.M. Kuschel

Bass Trombone

J.W. Schrodt*
E.E. Strange*

Euphoniums

L.D. Coolman*
R.B. Campbell*

Baritones

H.E. Geist*
J.L. Glover

E-flat Basses

L.L. Steimley*
J.F. Regan*

BB-flat Basses

C.E. Rowe*
David Moses*
W.D. Hudson*
J.L. Morton*
E.E. Weller
A.J. Hatch

Drum Majors

C.P. Burman*
W.A. Newton

Propertymen

H.C. Davis*
D.W. Hull*

FIRST REGIMENTAL BAND

Roster, 1934-1935

Mark H. Hindsley, Conductor.

F.E. Rue, H.S. Confer, B.B. Dressler, J.L. Marley, P.H. Flewelling, R.H. Gade, P.K. Johnson, Flutes and Piccolos; W.L. Busch, Oboe; S.E. Levin, W.L. Boggs, R.F. Beam, F.H. Jobusch, J.L. White, C.L. Rabe, N.A. Trossman, P.A. Nilsen, C.E. Margrave, G.W. Mathis, L.A. Gottlieb, R.V. Mitchell, L.L. Fellinger, A.L. Murfin, Verne Rathsam, Lawrence Heinen, H.M. Flora, H.H. Gault, M.R. Schwartz, W.H. Paul, W.D. Orr, B-flat Clarinets; K.L. Kaelin, Alto Clarinet; E.L. Berninger, Bass Clarinet; W.N. Taylor, Bassoon; J.F. MacLean, F.S. Barringer, R.E. Meeker, E.F. Lannert, Alto Saxophones; D.C. Morrison, M. Bergman, W.F. Barclay, Tenor Saxophones; J.P. Richey, Cornets; J.W. Seargeant, C.B. Hoffman, J.E. Helm, K.F. Krebs, W.E. Glover, J.G. Pettigrew, P.C. Hohenstein, W.H. Baker, H.W. Mitchell, D.J. Photopulos, L.K. Faust, A.D. Wilson, M.E. Harvey, H.R. Lett, R.R. Giffen, J.F. Hindman, W.R. Temple, T.M. Sabin, Cornets; G.C. Reid, H.J. Knell, A.E. Ritcher, J.C. Deisenroth, I.I. Horwich, J.S. Boland, E.D. Shippee, Horns; B.M. Kuschel, O.C. Klein, R.S. Overman, G.M. Duker, W.W. Mann, J.W. Hughes, R.W. Hursh, G.H. Powell, W.C. Pierce, L.B. Borst, W.S. Lamb, Trombones; G.C. Greider, Richard Allyn, H.J. Beckemeyer, D.F. Hubbard, H.E. Chapman, J.M. Miller, Baritones; G.H. Hennessey, R.N. Morris, K.W. Bowen, H.L. Tenhaeff, G.P. Entrekin, G.J. Jares, J.R. Van Nice, R.C. Towell, Basses; L.E. Burlison, String Bass; C.H. Stout, Tympani; H.K. Fouts, Bass Drum; J.B. Mountjoy, Cymbals; H.W. Wrigley, P.P. Busse, C.E. Hamman, R.C. Gloss, Snare Drums; J.G. Grigsby, H.N. Pieper, Propertymen.

SECOND REGIMENTAL BAND, SECTION A. ROSTER, 1934-1935

Graham T. Overgard, Conductor

Lavon Coolman, John M. Davies, Fred J. Huber,
Charles M. Seldomridge, Student Conductors

L.G. Ekholm, R.W. McKittrick, C.E. Tarpley, F.J. Willie, Flutes and Piccolos; R.T. Behrman, J.D. Bevis, Chester Bielinski, M.D. Durr, J.W. Fluck, R.E. Gauen, M.A. Gleeson, W.D. Ham, E.W. Heise, W.G. Meade, M.M. Philippe, R.T. Ranson, D.A. Reed, R.A. Rink, R.D. Roane, M.G. Roberts, C.F. Seales, W.R. Swank, J.M. Thompson, G.B. Vasen, B-flat Clarinets; R.J. Blotcher, E-flat Clarinet; P.L. Moschel, Bass Clarinet; H.T. Barrett, L.L. Brinck, K.C. Jost, W.C. Luby, J.R. Rhinehart, G.M. Rossetter, Alto Saxophones; V.B. Adams, E.F. Podboy, Tenor Saxophones; M.E. Fullerton, Baritone Saxophone; B.B. Bohren, Oboe; H.F. Dorsey, F.W. Franck, K.G. Mayes, Billy Murray, J.F. Vokse, Drums; P.A. Adams, G.E. Altmansberger, W.H. Betts, C.R. Eshelman, N.W. Holsinger, L.E. James, R.K. Lowry, J.B. Malack, M.M. Neild, J.A. Pence, J.F. Rice, P.R. Robinson, A. Seltzer, R.C. Sivert, H.R. Watts, Cornets; Q.D. Miller, C.M. Oehmke, G.M. Oudyn, R.L. Thacker, E.E. Tucker, Horns, T.L. Beswick, H.R. Pence, G.W. Post, J.H. Purvis, R.T. Stickler, E.M. Swengel, E.M. Weber, C.M. Wilson, N.F. Zelenko, Trombones; C.E. Denton, T.C. Eriksen, R.W. Frey, T.A. Reiner, C.W. Stone, Baritones; J.M. Rutherford, D.P. York, E-flat Basses; R.T. Hosking, W.W. Tisch, BB-flat Basses; J.W. Fluck, J.M. Thompson, Propertymen.

SECOND REGIMENTAL BAND

Section B--Roster 1934-1935

W.R. Cureton, F.S. Mitchell, Flutes and Piccolos; D.J. Alberts, O.W. Allison, W.N. Crane, H.H. Gasaway, G.E. Howard, V.L. Johnson, W.G. Johnson, F.W. Kirby, R.R. Koener, R.R. Koerner, S.M. Lasky, F.W. Loyd, C.W. Mills R.L. Patterson, E.E. Schodt, I.E. Silkey, F.W. Tanner, A.W. Thomas, B-flat Clarinets; A.D. Hawkinson, M.J. Ginsberg, C.D. Hill, Alto Saxophones; A.W.K.Hueckel, Eldon Hufford, E.G.Robbins, Tenor Saxophones; P.H. Kaar, W.L. Lucks, Oboes; A.L. Peterson, String Bass; J.B. Davis, H.W. Mangold, K.H. Palmer, Drums; J.B. Krugh, Cymbals; D.F. Anderson, J.M. Anderson, L.A. Bohlen, T.G. Campbell, W.A. Hardy, R.G. Martin, W.T. Sties, W.W.Turner, W.R. Winkler, Cornets; J.W. Alden, E.G.A. Camealy, D.W. Hull, G.W. McCoy, H.J. Shoellhorn, Horns; M.E. Akin, M.R. Bergschneider, N.H. Brockett, W.H. Maynor, H.N. Pieper, C.H. Stutz M.W. Whitney, Trombones; W.A. Coffey, B.I. Johnson, Baritones; J.M. Goodell, F. Maggio, J.P. Wainscott, E-flat Basses; J.H. Burrus, E.L. Howell, BB-flat Basses; D.F. Anderson, W.R. Winkler, Propertymen

The 1936 Anniversary Concert, March 5, 1936

The Program was rich and varied, with compositions by Richard Strauss, Wagner, Rimsky-Korsakov, Moussorgsky and Elgar, among other writers of musical literature.

The opening number was Overture to "Prince Igor", by Borodin, followed by Richard Strauss' Introduction and Finale from the symphonic poem, "A Hero's Life". Other numbers played were Wotan's Farewell and Fire Music from "Die Walkure", by Wagner; Overture--"The Russian Easter", Opus 36, by Rimsky-Korsakov; "Vienna--1913" (new) by Bainbridge Crist, a Boston composer, who endeavored to recreate the glorious tradition, of lovely old Vienna forever lost to the world by two World Wars, and now existing only as a memory; A new March, then unnamed, by Harry L. Alvord; Two American Sketches, "Nocturne" and "March" by Griselle; Coronation Scene from "Boris Godounov", by Moussorgsky, in which number the Concert Band was augmented by the First and Second Regimental Bands and the University Organ, with Prof. Russell Hancock Miles, School of Music, at the organ.

Soloist of the evening was Winston E. Lynes, cornetist, playing "Willow Echoes". Harding's admiration for the works of Richard Strauss was indicated by the inclusion of a second selection by that great master, this being Symphonic Rondo-- "Till Eulenspigel's Merry Pranks", Opus 28. Sousa was not overlooked, of course, the Band playing "The Genial Hostess", "The Camp-fire Girls" and "The Lively Flapper", from the Suite of the great March King, entitled "Leaves from My Notebook". The concert closed with "Pomp and Circumstance March No. 4" by Sir Edward Elgar.

The Concert Band, Roster--Season, 1935-1936

Albert Austin Harding, Director

Mark H. Hindsley, Assistant Director; Graham T. Overgard, Assistant Conductor; Horace B. Ingalls, Treasurer and Business Manager; Keith L. Wilson, Librarian; Fred W. Westphal, Assistant Librarian; Richard S. Leonard, Band President; Charles M. Seldomridge, Vice-President; Robert C. Hieronymous, Secretary; Edward Glass, Quartermaster; Leonard L. Steimley, Ray I. Shawl, John L. Morton and Wesley L. Eddy, Members of the Welfare Committee.

B-flat Clarinets

Keith Wilson*
M.F. DeLeonard*
Wm.B. Holl*
A.F. Lape*
L.R. Schiltz*
C.R. Stover*
Fred Westphal*
Carl Bartlett*
A.A. Parotti*
W.L. Eddy*
C.E. Hewitt
H.S. Herson
E.S. Oliver
Norman Eisenstein
J.M. Robbins*
Ralph Florentini
R.L. Metcalfe
Mayers Schuckman
H.P. Hetzner*
T.E. Gause
C.W. Mortenson*
M.F. Milligan*
S.E. Levin
G.T. Carroll*
H.B. Knight*
G.E. Troutt*
R.W. Pelatowski*
W.R. White

Alto Clarinets

P.H. Hines*
B.B. Wyman*
R.W. Norton*
G.H. Milkwick
F.C. Bauer

Basset Horn

F.M. Lescher*

Bass Clarinets

R.V. Mitchell
G.W. Mathis
E.J. Van Loon*
R.J. Reuther

Flutes and Piccolos

R.C. Hieronymous*
F.C. Gedge
Herbert Passin*
P.A. Sidell*
C.H. Bachman
B.A. Barnes*
L.S. Palma
J.W. Davis

E-flat Flute

W.B. Browder*

Heckelphone

R.C. Eckhardt*

Oboes

H.C. Zorn*
E.C. Kalb*
W.W. Langebartel*
J.F. Richardson

English Horns

K.R. Westerfield
J.R. Weisiger

Tenor Sarrusophone

R.M. Tibbetts

Alto Saxophone

K.D. Malick

Tenor Saxophone

G.D. Weisiger*

Baritone Saxophone

J.P. Richey

Bass Saxophone

A.W.K. Hueckel

Bassoons

R.I. Shawl*
J.W. Ohlman
W.C. Leutbecker
R.E. Hackleman*

Contra-Bassoon

J.A. Edwards

String Basses

Kenneth Gross*
L.E. Burlison*

E-flat Basses

L.L. Steimley*
E.G. Rutherford*

BB-flat Basses

David Moses*
J.L. Morton*
E.E. Weller*
A.J. Hatch*
G.H. Hennessey

Harp

Edna A. Michael*

Marimba

A.F. Simmons

Tympani

O.W. Eldred*
C.H. Stout

Drums

R.C. Lyman*
G.M. Turmail
R.B. Cogdal
R.E. Guthier
G.G. Kent

Cornets

Winston Lynes*
M.H. Hindsley*
G.T. Overgard*
L.P. Little*
J.W. Seargeant
J.H. Thomas
W.A. Harris

Flugel-Horns

Bernard Berkovitz*
A.R. Coffman*

Trumpets

H.W. Durand*
L.A. Smith
C.M. Hendricks*
R.E. Shank

French Horns

C.M. Seldomridge*
R.G. Yapp
W.E. DeTurk*
K.W. Dickman*
W.S. Scovill*
R.W. Sanborn*
W.L. Eckhardt*
A.E. Ritcher

Trombones

R.S. Leonard*
J.W. Schrodt*
E.E. Strange*
C.I. Pearson
B.M. Kuschel

Bass Trombones

G.K. Grose
G.M. Duker

Euphoniums

L.D. Coolman*
R.B. Campbell*

Baritones

H.E. Geist*
J.L. Glover*

Propertymen

D.W. Hull*
D.F. Anderson

Drum Major

A.D. Wilson.

* Indicates those entitled to wear the Varsity Band Emblem

FIRST REGIMENTAL BAND ROSTER, 1935-1936

Mark H. Hindsley, Conductor

H.S. Confer, F.E. Rue, A.J. Mikuta, B.B. Dressler, J.L. Marley, W.B. Gardner, D.R. Buschman, R.H. Gade, Flutes and Piccoloas; K.B. Smoyer, P.H. Kaar, G.M. Slusser, Oboes; J.A. Edwards, R.M. Tibbetts, C.A. Schlutz, Bassoons; L.W. Sliva, G.D. Skene, F.H. Jobusch, N.A. Goldberg, R.W. Akemann, C.L. Rabe, L.L. Fellinger, F.A. Yeoman, H.F. Trafton, M.M. Mullis, R.T. Simmons, R.F. Hughes, G.L. Farnsworth, V.G. Rathsam, L.A. Gottlieb, C.F. Seales, H.M. Flora, H.B. Petty, A.L. Abney, W.H. Paul, W.D. Ham, J.M. Thompson, W.J. Tapp, Murray Gleeson, C.W. Mills, B-flat, Clarinets; F.C. Bauer, K.L. Kaelin, Alto Clarinets; G.W. Mathis, R.J. Reuther, E.L. Berninger, Bass Clarinets; R.E. Meeker, G.E. Leech, Alto Saxophones; D.C. Morrison, M. Bergman, Tenor Saxophones; J.P. Richey, A.W.K. Hueckel, Baritone Saxophones; A.D. Wilson, D.S. Myers, J.O. Monroe, R.R. Merner, A.E. Lytle, R.E. Ginter, H.R. Lett, R.S. Carlton, R.E. Jensen, F.M. Nearing, J.G. Pettigrew, P.A. Adams, Cornets and Trumpets; A.E. Richter, G.C. Reid, E.E. Tucker, H.K. Norris, I.I. Horwich, O.C. Worley, J.S. Boland, E.D. Shippee, Horns; G.M. Duker, P.H. Harper, W.W. Mann, R.S. Overman, V.O. Bader, W.E. Pierce, R.W. Hursch, M.C. Babb, P.J. Powlen, Harry Baxter, W.S. Lamb, K.W. Robinson, Trombones; G.C. Greider, F.J. Menichetti, H.J. Beckemeyer, D.F. Hubbard, C.S. Spooner, Baritones; G.H. Hennessey, J.R. Van Nice, G.P. Entrekin, F.M. Taylor, W.G. Dugan, Basses; C.H. Stout, Tympani, H.W. Wrigley, H.K. Fouts, P.P. Busse, K.G. Mayes, C.E. Hamman, Drums; W.R. Winkler, J.G. Grigsby, Propertymen.

SECOND REGIMENTAL BAND, ROSTER--1935-1936

Graham T. Overgard, Conductor

Section A

H.A. Buchanan, J.H. Entrekin, J.E. Hubbard, Flutes and Piccolos; J.D. Bevis, M.E. Bodine, H.A. Downing, M.D. Durr, N.V. Filbey, E.A. Jennetta, O.W. Jones, R.L. Patterson, R.A. Link, G.D. Strang, F.W. Tanner, A.W. Thomas, G.W. Whitted, B-flat Clarinets; R.J. Blotcher, E-flat Clarinet; H.T. Barrett, F.E. Hunte, R.E. Leech, G.M. Rossetter, T.M. Rybicki, Julius Sartoris, K.R. Williams, Alto Saxophones; H.E. Dice, K.C. Jost, J.B. McCann, Tenor Saxophones; G.H. Hatch, Oboe; G.L. Burris, C.W. Filson, W.H. Fisher, F.W. Franck, G.B. Simpson, Drums; H.F. Dossey, Cymbals; C.R. Blum, J.A. Bohlen, M.M. Combs, F.A. Cronican, R.S. Darke, T.F. Ellis, N.P. Erickson, C.F. Fuhrhop, C.E. Hemphill, F.W. Hochmuth, T.V. Howard, M.L. Hunt, B. Kerr, R.F. McDonald, J.R. Malack, Lee Mays, M.M. Nield, R.C. Olson, D.H. Open, T.M. Sabin, A.A. Seltzer, W.W. Turner, B.B. Wiese, D.P. York, Cornets; G.W. McCoy, G.M. Oudyn, J.S. Schindler, H.F. Bowman, D.C. Lahman, L.L. Montgomery, C.O. Norris, H.R. Pence, R.W. Server, G.F. Sons, R.T. Stickler, C.H. Stotz, E.M. Swengel, E.M. Webber, M.W. Whiting, C.M. Wilson, N.F. Zelenko, Trombones; R.P. Adams, T.C. Eriksen, H.F. Heaton, J.H. Rector, C.W. Swanson, Baritones; E.K. Wallingford, E-flat Basses; R.T. Hosking, BB-flat Bass; W.R. Winkler, J.G. Grgsby, Propertymen.

SECOND REGIMENTAL BAND

Section B

L.G. Ekholm, R.A. Koehnemann, F.S. Mitchell, F.B. Wilson, Flutes and Piccolos; R.T. Akins, F.P. Ballard, Arthur Bielinski, Chester Bielinski, G.W. Boyd, J.W. Fluck, G.E. Frankland, R.E. Gauen, A.B. Left, W.F. Lytle, R.B. McKensie, T.A. Scott, I.E. Silkey, B-flat Clarinets; K.R. Clark, J.B. Krugh, R.S. Pitzer, J.R. Rhinehart, Alto Saxophones; Verdun Randolph, R.E. Youngren, Tenor Saxophones; H.W. Carl, R.F. Dugan, L.O. Hartman, J.D. Lockhart, W.M. Madison, H.R. Plaisance, F.C. Snyder, Drums; L.M. Boon, T.G. Campbell, N.A. Calkins, S.F. Chuma, S.R. Dallas, H.M. Duddy, E.A. Eckert, G.E. Ewen, R.L. Gordon, H.L. Hensel, R.W. Karraker, R.K. Lowry, W.S. Price, S.A. Siebert, Wilbur Simon, J.R. Watkins, R.W. Williams, Cornets; E.G. Camealy, M.L. Flaningam, M.D. Prouty, Horns; M.R. Bergschneider, W.C. Duncan, L.H. Fischer, R.L. Gilkes, K.K. Kinser, D.H. Quin, Trombones; E.S. Folk, J.T. Roan, Baritones; W.P. Jensen, W.S. Katz, E-flat Basses; R.M. Prange, L.M. Shimeall, BB-flat Basses; J.W. Fluck, M.D. Prouty, F.C. Snyder, Propertymen,

COMMENTS FROM SOURCES QUALIFIED TO SPEAK

"For a number of years I have been an ardent admirer of Dr. A. Austin Harding and his University of Illinois Concert Band. To my mind, he has developed his organization to a degree of excellence surpassing any other university or concert band I have been privileged to hear. Mr. Harding is a pioneer in the development of the symphonic band, having in his band rare instruments seldom heard on this continent. Adding to his complete equipment such a sound and thorough musicianship and understanding of the band--the results he obtains could hardly be less than Tops."

Frank Simon
Conductor Armco Band, Middletown, Ohio,
Past President, American Bandmasters Association

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"The work which is being done at the University of Illinois in developing bands is, in reality, an example for other colleges to emulate. Mr. Harding has developed a college band second to none in the world. He set a high standard at the outset and has maintained and improved upon it. Furthermore, he has done much for the development of band music and it is due to his influence that the college and high school bands of the country have made such remarkable strides. Besides being an exceptional musician, he is an outstanding director and a rare executive."

Edwin Franko Goldman,
Conductor, The Goldman Band.
Honorary President, American Bandmasters Association

* * * * * * * * * * *

"I have made many special band and orchestra arrangements for the various musical directors of radio, screen, and concert stage but the rendition of my band arrangements, exclusively made for the 400 players of the University of Illinois, is a scene I will never forget. Among the numbers that I have arranged for the University of Illinois Band are as follows:--"My Hero", "The World is Waiting For the Sunrise", "Piccolino" and others. I concede to the opinion of the various musical critics that Illinois is the most outstanding college band in the world and Doctor Harding is accredited for this achievement.

Harry L. Alford.

THE TRI-STATE BAND FESTIVAL,

PHILLIPS UNIVERSITY,

ENID, OKLAHOMA,

1933-1950

The Tri-State Band Festival, limited originally to the states of Oklahoma, Kansas and Arkansas, was established at Phillips University, Enid, Oklahoma, in 1933, under the direction of Russell Wiley, who served for two years as Director of the Phillips Band. In 1935, Milburn Carey, one of the Harding's outstanding graduates in music and the finest oboe player in the Harding's experience at Illinois, succeeded Wiley, as Director of Bands and Director of the Festival.

CAREY'S TRAINING

Carey came to the Illinois campus from Muncie, Ind., where he had received the most careful instruction under C.R. Tuttle, Director of Bands in the Muncie High School. Among other efficient members of the Illinois band trained under Tuttle were LaVon Coolman and Robert Brunt.

Milburn Carey---One of the Great Oboe Musicians of the Harding Regime. Now, Director of Bands, Phillips University, Enid, Okla., Director Tri-State Band Festival, Phillips University.

Carey advanced to first chair, oboe section, under Harding. He served as oboe soloist in the 1934 Anniversary Concert. He received the degree of Bachelor of Science in Music Education at Illinois in 1934 and Bachelor of Music in 1935. Carey returned to the Illinois campus in 1942-1943 to study for the Master of Music degree, which he received in June, 1943, and to serve as part-time assistant, coaching the double reed section of the Concert Band. Carey is a master of double reed instrumentation.

THE DOUBLE REED SECTION

The Double Reed Section included Oboe (soprano) four players; English horn (alto), two players; baritone oboe, one player; heckelphone, one player; Bassoon (tenor or baritone) five players; contra-bassoon and contra-bass sarrusophone, the bass of that family, two players. It was the FIRST time (another Illinois Band FIRST) that such an extensive double-reed instrumentation had been accomplished by a Band in the world. Carey also played the oboe d'mour, the only one ever used by a band in this country. The single reed section consisted of soprano clarinet, 30 instruments; alto clarinets, four instruments; bass clarinets, four to six players; and contra-bass, three players.

The Double Reed Section--University of Illinois--"Undoubtedly, the most complete Double Reed Section in the United States, possibly in the world"--- Harding

CAREY--DIRECTOR OF FESTIVAL

In spite of his youth and lack of teaching experience, Harding recommended Carey, following his 1935 graduation, to the President of Phillips University as Director of Bands and Manager of the Tri-State Festival. The President accepted, immediately, Harding's recommendation of Carey as Director of Bands, but hesitated upon appointing so young a man, just out of the University, and without teaching or managing experience, to the position as Manager of the Festival. Harding insisted that Carey was abundantly able to handle the Festival, and the President of Phillips followed

Harding's advice. To sum up--Carey has fully justified, over the past 16 years, Harding's judgment and confidence in him.

Since going to Phillips in 1935, Carey has been absent on two occasions - once in 1941, when he served as a member of the 189th Field Artillery Band when James W. Schrodt substituted for him, and again in 1942-1943, when Carey was on sabbatical leave for his graduate study with Harding, when Herbert L. Stephens took Carey's place for the 1943 Festival.

Mrs. Carey is the former Elizabeth Bilsbarrow, daughter of J.D. Bilsbarrow, Professor of Agricultural Extension, Emeritus, at Illinois, and Mrs. Bilsbarrow. Mrs. Carey is an Illinois graduate, receiving her bachelor's degree in music education in 1935. She played clarinet in Urbana high school band and at the National Music Camp, Interlochen, Mich, also string bass.

GROWTH BEYOND FONDEST DREAMS

Naturally, the Tri-State Band Festival, like so many other commendable undertakings in the field of music, was founded partially upon dreams and hopes. No one, in 1933, could have anticipated its future, and most of all, its ultimate success. Yet, it has proven very popular and fully successful. It leaped immediately into national recognition an outstanding and probably the largest Band Festival in America. It has been expanded to include chrous, orchestra, marching contests and other musical features.

Much of this success should be given to its long-time Director, Milburn Carey, although the entire faculty of Phillips University and the citizens of Enid consider the Festival a major civic and community enterprise and extend every possible aid, encouragement and cooperation.

The Sarrusophone Section---University of Illinois---"The only complete Sarrusophone Section in America. Upper right is a Rothophone, of the same family. Same year on the Illinois Campus as the Double Reed Section".--- Harding

HARDING'S CONSTANT ATTENDANCE

Harding has attended, as a guest-conductor and adjudicator, all of the nineteen Festivals, 1933-1951 both inclusive, except the first one in 1933. The first team that year was composed of Dr. Edwin Franko Goldman, the late Dr. Carl Busch and Dr. Dewey O. Wiley, now Director of Bands at Texas Technological College, Lubbock, Texas, and Director of the Summer Band School at that institution. The Festival held its 19th annual session in 1951 which Harding attended as guest conductor.

Harding was added to the guest roster of the Enid Band Festival in 1934, with Dr. Earl Irons, North Texas Agricultural College, and William F. Ludwig, Sr., Chicago band conductor and manufacturer of high-quality percussion instruments.

Among the Illinois graduates and Band staff members who have served as judges at the Tri-State Festival have been Glenn Cliffe Bainum, Raymond F. Dvorak, Mark Hindsley, Bruce Jones, George Wilson, William Ludwig, Jr., Robert Lyon, Abramo Parotti and William Skelton.

Many leaders in the American Bandmasters Association, including a number of former presidents, have been called to Phillips University in various years to serve on the judging roster, among them Edwin Franko Goldman, Karl King, John J. Richards, Henry Fillmore, the late Herbert L. Clarke, Frank Simon, Capt. Charles O'Neill, Harold Bachman and Albert Austin Harding.

Others who have served as adjudicators and in other capacities during the Festivals, have been Dr. Joseph E. Maddy, Director of Bands, University of Michigan and Director of National Music Camp, Interlochen, Mich., Thurlow Lieurance, Wichita, Kansas; Charles B. Righter, University of Iowa; Fred Fink, Colorado College; the late A.R. McAllister, Director Joliet, Ill., High School Band and perhaps the best known high school band leader in his lifetime in the United States; William M. Kunkel, University of New Mexico; Boh Makovsky, Oklahoma Agricultural and Mechanical College; and Ferde Grofe, who led the combined Band, String Orchestra and Chorus in his own Mardi Gras from "Mississippi Suite", in 1947, and many others.

ATTENDANCE LARGE--OVER THE YEARS

The first year, 1933, brought 2,000 visiting bandsmen representing 60 organizations. "It was so complete a success that it was declared an annual event".

In 1934, the first parade was held, with 3,800 persons being present. Figures leaped. With the growing attractiveness of the events, 4,500 participants came in 1937 and 4,800 in 1939. Even in the war year of 1943, there were 2,500 musicians from 57 organizations. No Festival was held in 1945, due to war-time traveling restrictions. But, in 1946, the Festival again zoomed into popularity, with participants from all areas of the Great Southwest. In 1949, attendance had grown to 6,500 persons present, with 110 schools represented by 113 organizations. Records were established for the 1950 and the 1951 Festivals. The number of great artists and solosits has also increased with the years.

"The high scholastic standards of Phillips University aid materially in keeping as the purpose of the Festival the advancement of musical performance and appreciation."

CHAPTER FORTY--FIVE

DEGREES ACADEMIC AND HONORARY

Harding did not complete the requirements for the degree of Bachelor of Science in Municipal and Sanitary Engineering by six hours. The engineering curriculum was constantly being changed and he was becoming more interested in his work with the bands. He realized that his future career lay in music--not in engineering.

BACHELOR OF MUSIC--1916

Upon submitting a musical score as a thesis, Harding was awarded the degree of Bachelor of Music by the University of Illinois in 1916. At that time, the president of the University awarded degrees individually and personally. President James had not been well that spring and early summer, hence conferred all degrees sitting in a chair. As Harding approached for his diploma, President James politely arose and graciously conferred the degree while standing.

"I appreciated that gesture more than words could express", said Harding.

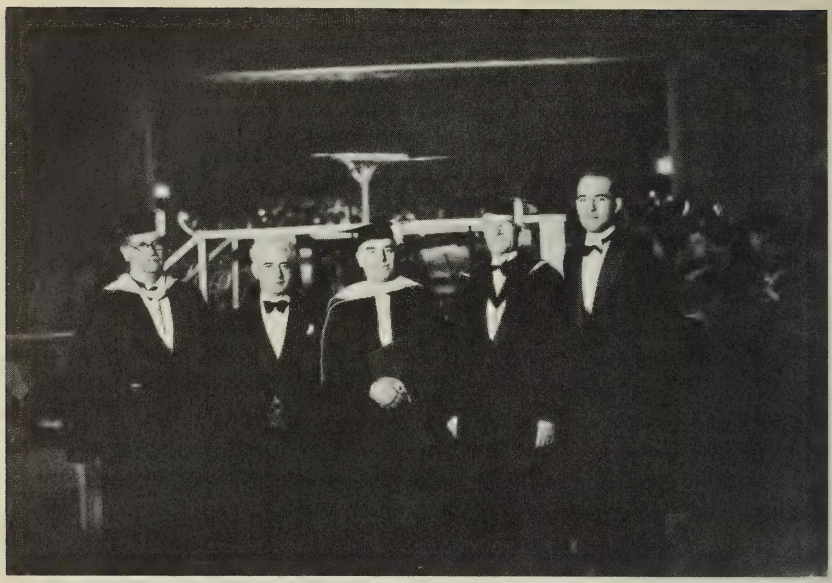
HONORARY DOCTORATE OF MUSIC

PHILLIPS UNIVERSITY

In the spring of 1935, Harding was notified that the awarding to him of the degree of Doctor of Music, to be conferred by Phillips University, Enid, Okla., where he had attended meetings of the Tri-State Festival would be postponed until the Commencement season of 1936, because of a serious accident which happened to President I.N. McCash, who had been injured by an explosion in the basement of his home. Dr. McCash was incapacitated for several months.

The honor of the degree of Doctor of Music to Harding was in recognition of his long service in the field of Music Education. As Chairman of the Committee which selected the music for all the national school band contests throughout the country, as advisory Editor for several music publishers both in America and abroad, and as a leader in the great work of the advancement of high school band and high school music education, as well as promoting band music in colleges and universities in all parts of the United States, Harding had rendered conspicious service to the cause of Music Education.

Harding was the second educator to be awarded the degree of Doctor of Music by Phillips University, the first having been conferred upon Edwin Franko Goldman, Director, The Goldman Band, New York City, and Honorary President of the American Bandmasters Association. This degree had been conferred April 7, 1934. The Goldman Concert, that evening, was the highlight of that season of the Festival, with Goldman, Harding and Dr. Carl Busch serving as Guest Conductors. Four numbers, composed by Goldman and conducted by him, were featured on the program, these being "Cheerio", "Shenandoah", "On Parade" (Dedicated to Phillips University) and "University Grand March".



Harding---Doctor of Music

Phillips University, Enid Okla., April 3, 1936

Left to Right---Dr. Hahn, Head, Department of Music, Phillips University; Dr. Edwin Franko Goldman, of Goldman's Band, New York; Harding, with Diploma, carrying the Doctorate; President McCash, Phillips University; and Milburn Carey, Illinois '35, '46, Director of Bands, Phillips University.

Milburn Carey, brilliant graduate of the School of Music, University of Illinois, who was named Director of Bands and General Chairman of the Tri-State Band Festival, at Phillips University, was not on the Enid campus when Harding was first notified that the Doctorate in Music would be conferred upon him the next year. Carey assumed his duties at Phillips in the fall of 1935.

Harding conducted four numbers at the Goldman Concert at the Tri-State Festival, April 3, 1936, these being U.S. Field Artillery March, Sousa; Suite, "Pines of Rome", (Pines of the Appian Way), Respighi; Fillmore's March, "Footlifter"; and Russell Howland's "Mood Mauve". Other Guest Conductors on this program besides Dr. Goldman were, Dewey O. Wiley, Earl D. Irons, Francis Judah Foutz, Thurlow Lieurance and Frank Simon.

"This is the greatest Massed Band I have ever conducted", said Dr. Goldman.

Harding returned to the Phillips University campus in June for the awarding of the degree.

SECOND DOCTORATE--DAVIDSON COLLEGE

Harding's second honorary degree of Doctor of Music was conferred by Davidson College, Davidson, N.C., June 2, 1936. Davidson College is

one of the finest colleges in the Southland, being called "The Harvard of the South". Founded in 1836, it has remained in the classification of "The smaller colleges" and has never striven for size or numbers.

Harding was one of five distinguished men upon whom Honorary Degrees were conferred that year by Davidson. His degree was the only Doctorate of Music, indeed the only Doctorate of Music ever conferred by Davidson College, showing the care with which it awards higher degrees of distinction. Other doctorates in 1936 were one Doctor of Literature, one Doctor of Science and Two Doctors of Divinity.

Harding, as Doctor of Music,
Davidson College, June 2, 1936

Right--President Lingle, Davidson College.

"However, there was an error by the printer and for a little while, it appeared that I might become a Doctor of Science while Watson Smith Rankin, Charlotte, N.C. would be a Doctor of Music", recalls Harding.

What might have been the greater confusion would have resulted if Harding had been acclaimed a Doctor of Divinity! This is not quite clear to Harding's thousands of friends and admirers. Harding has always felt that, after all, he was better fitted to receive the degree of Doctor of Music than either that of Doctor of Science or Doctor of Divinity.

Davidson, a Class A educational institution, as is also Phillips University, follows cherished, albeit strict conventions, in the awarding of its degrees, candidates being recognized for varying attainments as Bachelor of Arts Cum Laude and Bachelor of Arts Summa Cum Laude. It is a college for men only.

AT LENOIR, N.C. HIGH SCHOOL

Harding was invited to serve as Guest Conductor, November 2, 1937, at the Housewarming Concert, Lenoir, N.C. High School. He conducted the Lenoir High School Band in playing "The Blue Hawaiian Waters" by Ketelbey. Harding's friend, James C. Harper, was director of the band. The new music building at Lenoir was inspected by the large audience attending the concert. A Sousa March, "Maine to Oregon", was used to open the program.

HARDING'S FOUR TITLES

Harding has four titles--Director, Professor, Doctor and Colonel.

He served as Director of the University of Illinois Bands for 43 years, and as Instructor in the School of Music until 1918, then Assistant Professor of Music until 1921 and then Professor of Music, the first time, as previously noted, that a Director of Bands had ever attained a full Professorship of Music in the United States.

However, he cares the least for the title of "Professor", as most musicians are allergic to that title. Sousa, especially, disliked being called "Professor".

Harding was designated a "Colonel" on the staff of Governor Dwight H. Green of Illinois in 1944. The University Marching Band executed the formation of "Col. Harding" in the Illinois Memorial Stadium, with Harding and Green sitting together and watching the formation.

Also, as Director of Bands, Harding served as "Conductor". The title of Director is an administrative office, when one directs the entire overhead of a band organization. The title "Conductor" is appropriate when a leader is actually conducting a band or an orchestra in concert. The Anniversary Concert programs, designated Harding as both Director and Conductor. We have indicated his two degrees of Doctor of Music.

HARDING'S GRADUATE TEACHING

The University was advancing, in the later 1920's in all departments of graduate study. Of course, the Bands Department and the School of Music were keeping pace with this important scholastic development.

Harding was presenting lectures on the graduate level to a group of advanced students in band conducting and in arranging. Graduate students

were required to rewrite at least one original composition from each country in Europe with an important musical background and to conduct these compositions.

At this period, Harding was lecturing to the Illinois High School Association and other groups, and was also attending and judging band clinics in many states. Over the years, he judged band contests in every state of the Union, and especially in Iowa, Wisconsin, North Carolina, Oklahoma and Texas. He was recognized, in the 1920's on as an authority on band literature, and especially on foreign band literature, rewritten for American band instrumentation.

Harding served, for a number of years, as a member of the Committee on Graduate Study, School of Music, University of Illinois.

STATUS OF THE DEGREES OF BACHELOR OF MUSIC, AND MASTER OF MUSIC UNIVERSITY OF ILLINOIS

After securing the degree of Bachelor of Science in Music Education, University of Illinois, a candiate must spend one more year for the degree of Bachelor of Music. Some exceptionally capable students have received, in previous years, the degrees of Bachelor of Science in Music Education and Bachelor of Music in the same years.

The degree of Bachelor of Music requires a senior recital in either band or orchestra playing, while the degree of Bachelor of Science in Music Education does not. The degree of Bachelor of Music requires a course in band or orchestra conducting, which must include a solo performance in conducting on a major instrument. In addition to the this performance, the student is required to transcribe several major works for both band and orchestra instruments and to rehearse and conduct the University Concert Band or the University Orchestra in the playing of these transcriptions. It is generally conceded by students that these requirements for the degree of Bachelor of Music at the University of Illinois are equal or to those for the degree of Master of Music at many other universities.

Harding and Hauptman

When Harding received the degree of Doctor of Music from Phillips University, Enid, Okla., April 3, 1936, the timing for this auspicious event was almost identical with that of the electroduction of Bruno Richard Hauptmann, convicted kidnapper and slayer of Charles A. Lindbergh, Jr., at the state prison, Trenton, N.J.

As Harding was walking up to receive his doctorate, Hauptmann was walking to the death chair.

"But, after all, Hauptmann was more fortunate, in at least one respect, than I", recalls Harding. "Hauptmann did not have to make a speech, and I did".

Douglas R. Mills---Director of Athletics, University of Illinois. There is entire co-operation between the Bands and the Department of Athletics at Illinois.

PART EIGHTEEN

TO EUROPE

1926-1936

CHAPTER FORTY-SIX

THE FIRST OF TWO JOURNEYS TO THE MUSICAL AND CULTURAL BACKGROUND OF EUROPE

1926

A survey of some of the musical foundations of Western Europe had been contemplated by Mr. and Mrs. Harding for several years.

The first of their two notable trips was made in the summer of 1926, under the guidance of the Temple Tours, with James B. Tharp, a member of Harding's Band and Orchestra on the Illinois campus, and an instructor in Romance Languages in the University, now a professor at Ohio State University, as the organizer and conductor of their party. The group, happily, was limited to seven persons, one of whom was Dr. Anna Mills, Champaign, a close personal friend of the Hardings. Mr. Tharp was a man of wide cultural attainments. Not only was he qualified as an instructor in the Romance Languages, but he also loved music, playing 'cello in the University Orchestra and baritone horn in the Band.

James B. Tharp---Member of the Band and Orchestra, Under Harding. Conductor of the European Tour, 1926, of Mr. and Mrs. Harding, Now, Faculty member, Ohio State University.

FROM NEW YORK--JUNE 16, 1926

The party sailed from New York, Saturday, June 16, 1926, on the English White Star liner, "The Orca", landing at Cherbourg, France. The itinerary included areas of France, Italy, Switzerland, Western Germany, Holland, Belgium, England and Scotland. The first major call was in "Gay Paree", where several delightful days were spent. The Hardings naturally covered many of the usual points of interest of tourists seeing Paris for the first time. Of course, they saw Notre Dame, the Louvre, the Trainon, Napoleon's Tomb and the National Pantheon. There were side-trips to Chateau-Thierry, Belleau Wood and Rheims, with motor excursions to Malmaison, Versailles and Fontainebleau.

The Opera was included, the group seeing "Thais" by Massenet. In the foyer, between acts, amid a crowd of French-speaking opera patrons, Harding heard an American voice:—

"Hello, Mr. Harding".

It was Morris Hughes, a Champaign lad, a University graduate, who has since spent many years in career diplomatic service for the United States. Hughes had worked his way to Europe on a cattle-boat—then was delighted to see opera in Paris.

SHOPPING IN THE MUSIC HOUSES

One of the major objectives of the tour was for Harding to visit the music publishing houses, also the band and orchestra manufacturing plants. Harding bought "tons" of music for the University, most of which required rewriting or transcribing for American band instrumentation. This was a titanic task, upon which Harding was occupied--usually into the wee hours of the night—until his retirement in 1948. This music was in constant use during Harding's active career on campus. It is just as available to-day—a truly monumental service for the University Bands. Harding said his stateroom, on the return trip, looked like the interior of an American post office at Christmas—it was so stacked with music. What a contribution to the musical culture of the University of Illinois!

In Paris, Harding called at the music house of Durand and Co., where he spent many pleasant hours. In spite of the fact that Durand carried an announcement, in gold letters:-

"On parle anglais ici".

Harding was forced to transact his business with Durand's in French. Harding was then over 20 years removed from his University French, but he could still swing it into necessary action. The Durand house was located directly across the street from the Madeleine Church, where Saint-Seans had served as organist. Many of his compositions had been published by this house. Durand had also published the works of Ravel, composer of "Bolero", which had been played by the University Band. Ravel, unfortunately, died, ultimately, as a result of having been struck by an automobile, much as the useful career of Edward McDowell, beloved American composer, had been terminated by accident.

Harding also visited the instrument manufacturing plant of Henri Selmer, famous producer of fine reed instruments, including clarinets, oboes and English-horns. Selmer was known as the leading clarinet manufacturer in the world. Henri Selmer did not speak English, but his son, Maurice Selmer did, so Harding's business was transacted in English.

The Selmer Company maintained American headquarters, as H. & A. Selmer, first in New York, later in Elkhart, Ind. Joseph Gromolind, manager of the Elkhart branch, brought an automobile load of musicians to attend Harding's Farewell Concert, in the University Auditorium, March 17, 1948, among them Georges Selmer, a grandson of Henri Selmer. Harding visited with the junior Selmer, after the concert, and told him, he had known his grandfather and father in Paris and had visited their instrument factory. Many Selmer instruments were used by the University Bands. At Fontainbleau, the Hardings heard pianos being played in one wing of the building and were told "The American Conservatory of Music" was located there.

DEEP REGRET-MISSED "GARDE REPUBLICAINE"

A series of circumstances, including the antics of Old Man Weather, prevented Harding from hearing the Band "Garde Republicaine" considered by many critics, at that time, as the greatest band in Europe.

First—upon arriving in Paris—Harding was told the Band was out of the city, on tour, at the Riveria. There seemed nothing to do about that. But while visiting the Selmer factory, Harding learned the famed Band was playing that very afternoon in the Luxembourg Gardens—but it was then too late that afternoon. But, he was told, the Band would be playing the next afternoon.

To complicate the matter, the Hardings had planned an all-day trip the next day to visit the Verdun Battlefield. It would be their only opportunity to see the famous Verdun, with rows of bayonets thrust into the ground atop the graves of American soldiers. What to do--what to do?

Finally, it was agreed that in spite of the fact that Mrs. Harding spoke no French at that time—although she later studied and mastered French better than her husband, she would make the trip to Verdun, where she would find English spoken, while Harding would remain in Paris to hear the famous band, which was to play at "16 o'clock" in the famous Luxembourg Gardens. There was no possible way for Harding to do both, as the train left Paris at 8 a.m., and the return was not made until "23 o'clock", or 11 p.m.

Accordingly, Harding took a taxicab a few minutes after "15 o'clock" (3 p.m.) in order to arrive at the Gardens at 4 p.m. or "16 o'clock" for the concert. Enroute, however, the sky was filled with dark clouds. Rain fell in torrents. Arriving at the Gardens, the sun came out, and Harding saw many members of the Band in buildings surrounding the Gardens, but, to his consternation, an officer of the Band was going about, calling out:—

"Ne musique, ne musique"

Even with the sun shining, but with wet grounds, the concert was "off". The net result of that hectic day was that Harding missed the notable trip to Verdun, and also his one opportunity to hear the great "Garde Republicaine Band" in concert, one of his principal musical objectives while in Paris. No one can control all circumstances on even a moderate trip to the famous locales of Europe.

While touring the battlefields, Mrs. Harding noted the roughness of the car. She asked the driver for a pillow. Accordingly, he brought not one pillow but oodles of them, so that Mrs. Harding was soon riding in monaychial elegance atop a medley of pillows.

"I felt like the Queen of Sheba, riding in splendar", observed Mrs. Harding, when she returned to Paris.

No one can tarry too long while on a far-flung journey. The party moved on towards the Mediterranean. A stop was made at Avignon, where they visited the old Palace of the Popes, a vast irregular structure, formerly used as a barracks, also as a prison. Seven successive popes lived at Avignon in the Fourteenth century, with the papal court returned to Rome in 1377.

The Garden of the Palace proved to be interesting place to explore. Harding and Tharp decided it would be fine to see the garden by moonlight. They were sauntering about and, at 23 o'clock, found the gates closed and locked—and themselves within. The only solution was to climb over the gate, which was plenty high and which was surmounted with tall spikes pointing heavenward. However, Tharp and Harding "made it"—fortunately without a gendarme hoving into sight.

The party was driven to "a ghost town" a few miles outside Avignon. What passed for homes were cut out of white stone in the mountainside, making the few people still living there really "cliff-dwellers". Harding was surprised to hear a very pleasing feminine voice singing the "Berceuse" from "Jocelyn" which was played many times by the University Band, especially during the tenure of President James, 1904-1919. Those were the years when "University Convocations" were planned in goodly number. President James liked Convocations and requested that the Band play for such events. The Band, smaller in the 19-teens than in later years, was seated on a portion of the Auditorium stage. Harding often played the "Berceuse", a soft number, well designed for indoor presentation. Dr. James always seemed to enjoy the number.

And there in far southern France, in a dusty, practically abandoned town high in the mountain area, Harding heard from out of the rocks a surprisingly good voice, singing the "Lullaby" from "Jocelyn". Which leads us to inquire if all the really good voices ever reach the Metropolitan Opera or if all the good actors and actresses are limited to Broadway or to Hollywood?

NO LUCK—IN MONTE CARLO

Arriving in Nice, the party moved on to Monte Carlo, in the small principality of Monaco. After being driven over the Mediterranean Alps, they were priviledged to catch their first glimpse of "The Blue" of the Mediterranean--that deep blue which has been the inspiration for centuries of legend, song and story. It was a lovely drive over the lower Alps. They could look down from their mountain drive and see the houses a pastel shade against the Mediterranean Blue, making the entire panorama resemble a stage show or a movie set.

The Hardings decided it was worth while to try their luck in very modest gambling in the Casino at Monte Carlo. Harding invested in chips to the amount of 100 francs, then somewhat more than $3. He divided them with Mrs. Harding.

"We lost the whole works," said Harding. "But it was worth 100 francs to try our luck at Monte Carlo".

They played at roulette tables and played long shots-but Lady Luck was looking away from the Hardings. However, they did not patronize the more exclusive rooms in the Casino, where 1,000 frances, perhaps even more, would have been necessary and where evening clothes were required. Even in the section to which the "bourgoisie" relegated, they noted one man

turned aside from the door, because he was wearing knickers or sports clothes.

INTO ITALY

They entered Italy at Genoa, where they remained overnight, then to "Roma", or Rome, by rail. The railroad was punctuated with tunnels, many of them, in fact. However, on this uncomfortable trip, they saw, from the train window, the famous "Leaning Tower of Pisa". The coaches of the train were of poor construction, with some cracks in the floor, through which the dust sifted. On account of the tunnels, the windows were kept closed much of the time, making the trip hot, dirty and dusty. When Mussolini came to power, he electrified this railroad, with its multiple tunnels—at least one good thing which Il Duce accomplished.

In Rome, the Imperial City, the Hardings saw the customary tourist sights. They visited the Sistine Chapel, St. Peter's, the Vatican, the catacombs, among other points of interest.

"We did not see the Pope, but we saw William Dighton, Monticello, Ill". Harding recalled. They met Dighton at a Vatican entrance. As he was a Rotarian, he and Harding decided to attend the Rotary Club meeting in Rome. At that time, the business meeting of the Rome Rotary Club seemed to have been held preceding the lunch hour, apparently in more or less secrecy. It could have been that Rome Rotarians, even in 1926, were allied to the Fascists or Black Shirts of Italy. Who can tell now—a quarter of a century later and with a cruel, devastating world war in the interim? Harding and Dighton were introduced in Italian as Visiting Rotarians at the luncheon. Harding later attended Rotary in London, where he was seated next to one of the mayors--not the Lord Mayor—but one of the mayors of London. Dighton's son was studying at that time in Rome. The son had a car, convenient for the Hardings to make brief trips in the Eternal City.

The party saw many other interesting sites in the City on the Seven Hills, including the Coliseum; the great Pantheon, built by Hadrian; the basilica of St. Paul's Outside the Walls, where St. Paul is supposed to have been buried; Sta. Maria Maggiore and the little church that shelters Michelangelo's famous "Moses" and the Appian Way; and saw the balcony where, later, Mussolini spurred the Fascists into war frenzy.

FLORENCE--DELIGHTFUL OLD CITY

In Florence, one of the usual points of interest visited by tourists is Ponte Vecchio, the "old bridge" across the Arno River lined on either side by tiny shops, clinging to the bridge like barnacles. The Hardings took in a Paramount picture in Florence. It featured Leatrice Joy in "La Regina della Mode", of "The Queen of Fashion". The reels were run like acts in a stage show, indeed, much like pioneer movies in America where you were told "One Minute, Please" while the real was rewound. Imagine their surprise, when they saw a passenger train steaming into the midst of the movie, marked "Illinois Central".

There--in Florence-the Renaissance was born. Great art galleries and tremendous churches; the famous Medici creations by Michelangelo; also the Benvenuto Cellini Bridge, across the Arno, and his memorial with bust, midway across the bridge. The University Band has played the Overture of Benvenuto Cellini, by Berlioz, one of his several overtures another being

"Roman Carnival". While sight-seeing alone on a Sunday afternoon, Harding witnessed a huge and impressive religious procession, accompanied by several bands, and with 16 men carrying an immense image of the Virgin Mary. The procession was especially picturesque, with many little girls dressed in white and with many unusual costumes.

TO VENICE--ON HER ISLANDS

By train, the Hardings, traveled from Florence to Venice, where they arrived at 8:40 p.m.—after dark—always a thoughtful arrival time arranged by Venetians, so that visitors' first impressions will not include the many dead rats and other debris floating in the canals. Their train was met at the station by a gondolier "taxi" driver, who "drove" them to their hotel located on the Grand Canal. At "street", or rather canal intersections, in lieu of automobule horns, the taximen called out "Yo-ho- yo-ho" to warn other speeding oarsmen of their approach.

The Hardings took a gondola from their hotel to Piazza San Marco, or St. Mark's Square, where they lunched open-air restaurant, and listened to what was said to have been the best band in Italy. This band was composed of about 60 pieces, with members standing, in three semi-circular tiers, during the entire program, much as members of the Men's Glee Club at the University of Illinois stand in concert in a semi-circle, in tiers, each slightly higher than the other. The concert was one and one-half hours in length, and was characteristically Italian in every respect. An entire act of an opera was played, among other features.

The band had the regular Italian instrumentation, with the E-flat Fluegelhorn playing the soprano arias, which are played by the Solo B-flat cornets in American bands. The principal instrument was the valve trombone with the bell at an angle of 45 degrees. This instrument was placed in the exact center of the Band and played the tenor arias, which would be played by the baritone or euphonium in bands in the United States. One characteristic of this Italian Band, and of all Italian Band, was the exaggerated staccato which eventually became tiresome. The music was held on three long, semi-circular music racks. In at least one feature, the Italian bands excel and that is producing a crescendo. With their "team work", they can build up a crescendo to a climax, practically bringing an audience to its feet. As an example in America, Harding once heard the Creatore Band, an Italian group, playing in San Souci Park, Chicago, their final number being Wagner's Overture to "Tannhauser". Creatore, in spite of his eccentric conducting, built up a crescendo to an overwhelming climax lifting the audience from their seats, with great applause, and with women waving handkerchiefs.

But, returning to Venice--the conductor of the band stood on a podium three or four feet square and of considerable height, so that he resembled an admiral on a battleship. Harding met him after the concert and complimented him particularly on a Suite by De Nardis which was later printed and played by the University of Illinois Band. Harding was able "to get about with some Italian", as he said. Tharp also spoke some Italian.

Visitors to Venice are always interested in the vast number of pigeons in the Piazzo San Marco. At noon, "sun time", or Daylight Savings Time, a cannon is fired, with the pigeons, by the thousands, flying to the roof and dome of St. Mark's, where they alight on the facades and upon the statues of Julius Caesar, Nero, and many others of the greats of Italy. Mosquitoes abounded in such number in Venice that the beds in hotels were equipped with mosquito nets over them.

IN MILAN--MUSIC OF STEEL ALL NIGHT

The Hardings stopped in Milan at the Hotel Regina which occupied a small block of ground, with a street car track running entirly around it. It happened the first night they were in this hotel the street car management decided to remove the old track and to lay new rail--a delightful lullaby of steel pounding all night--which could hardly be classified as sweet music to the ears of an American bandmaster.

Harding visited the music publishing house of Ricarodo & Co., in Milan. This house was said at that time to be publishing about 90 per cent of all Italian music. It occupied a fine building. Harding bought a large quanity of music for the University, which he had shipped to the Temple Tour Agency in London, where he later picked it up for the homeward trip to America.

"I certainly went to town and I got a lot of music in Milan", recalls Harding.

He was especially interested in selections from a new opera, "Nerone", by Boito, a famous composer and an Italian senator. Boito wrote the librettos for other composers, including the celebrated operas of Verdi.

Harding was not fortunate to hear a band in Milan, but he did hear an orchestra playing, in a cafe, a new two-step, "Valencia" which the University of Illinois Band had played. He wished to purchase, in Milan, a bass flute for the Collection of unusual instruments at the University. Harding made repeated efforts, using a taxicab, to locate a flute maker named Albisi, but to no avail. Later, he met him in Lucerne, which is now beyond our story. LaScala Theater, Milan, was closed for repairs—hence no opportunity to see opera in that city.

THE ITALIAN LAKES

The Hardings crossed several of the Italian Lakes, including Lake Como, of superlative beauty. At Bellagia, on Lake Como, they were quartered at Hotel Splendide.

"Practically every town had a Hotel Grande or Hotel Splendide" recalled Harding.

Their hotel room looked out over Lake Como. Breakfast was served on the balcony. The gorgeous view of the lake, with the majestic Alps in the background, compensated for the meager Continental breakfast of rolls and coffee. They were then within a few miles of the locale where Mussolini was later captured

While waiting for the boat across Lake Como, Harding recognized J.B. Moore, a clarinet player in Harding's first band at Illinois in 1905-1906. Moore came from Southern Illinois.

"He was surprised that I knew him, after 20 years. He told me he and his wife were enjoying their second honeymoon", said Harding.

INTO SWITZERLAND-THE SIMPLON PASS

The Hardings did not use the tunnel to enter Switzerland, but chose to to take an open car over the Simplon Pass. They made a side-trip to see the Castle of Chillon, in the dungeon of which "The Prisoner of Chillon" was confined, the episode being immortalized by Lord Byron. At Monteaux, at the the eastern extremity of Lake Geneva, they stopped at a hotel, with the unusual name of "Golf".

"If it had been in Scotland, I would not have been surprised", observed Harding.

They crossed lovely Lake Geneva and saw the League of Nations building, also the monument to John Calvin.

"We 'rubber-necked' through a window at Einstein, in conference with several other scientists", Harding recalls.

Moving northward through Switzerland, they paused at Interlaken, at the foot of the snow-veiled Jungfrau. They rode on the cog-road railway partially up the slope of this majestic mountain. They reached, by cog-rail, at least into the snow regions, where Harding washed Mrs. Harding's face in the snow. At one station, on the cog-road, Harding heard Swiss yodelers in a picnic party, and at last, saw mountain goats feeding on the slopes. From the hotel dining-room, they saw the sunset across the Jungfrau.

CATCHES UP WITH ALBISI

Harding had learned about a bass flute which he wished to add to the rare instruments collection at the University from William S. Haynes, Boston. An Italian by the name of Albisi, with an address in Milan, had published a booklet advertising rare flutes, one of which he had named, in honor of himself, the Albisiphone. Signor Albisi had added his own picture, as well as the pictures of several of his rare instruments, including the Albisiphone, to his booklet.

Harding attempted to locate Albisi in Milan, but taxi visits to three addresses resulted in nothing accomplished. Imagine Harding's surprise, upon attending a concert, by an Italian orchestra in Lucerne, to note the lead flute player looked strangly familiar.

"Where have I have seen that face before, surmounted with a heavy shock of hair" mused Harding.

It was Albisi, the flute salesman. Harding recognized his picture from Albisi's booklet. The next day, Harding visited Albisi in the theatre, having secured a waitress to act as interpreter. Albisi presented to Harding what amounted to a flute concert. Albisi played the regular flute, the left-hand flute, the half-a-flute, and of course, the Albisiphone. In some way, Signor Albisi leaped to the conclusion that Harding was a wealthy American.

"Nothing could have been farther from the stark truth", smiled Harding. "I was certainly not rich. I was not a wealthy manufacturer nor a noted dealer in band instruments. Yet, Albisi sniffed, in the offing, a velvety order of major proportions from an affluent American traveling abroad. He did not know how poor I was. He was soon doomed to disappointment. He learned, very soon, that I was interested in buying only one flute and that I did not want to pay very much for it. His sales ego was rapidly deflated. In fact--maybe I was cruel. I bought nothing of Signor Albisi. Later, however, I bought a bass flute from a dealer and added it to the University Collection of Unusual Instruments."

The Hardings were guests at Hotel Bellevue while passing through Interlaken, where a mountain stream, "tore pell-mell all night" beneath their bedroom window. The spelling of Interlochen, Michigan, is a curious and unaccountable mixture, of Latin, German and Scotch. One of the unusual sights in Lucerne is the wooden covered bridge, over a bay of the lake. Every 50 feet, across the bridge, are painting-like murals, adorning the apex of the bridge structure.

HEIDELBERG--ITS MUSIC, ITS UNIVERSITY, ITS STUDENT LIFE

Few, if any, German universities, have served as the basis of more music, songs, stories and traditions, especially for Americans, than the stately old University of Heidelberg. The rollicking music of Sigmund Romberg in "The Student Prince" has preserved, picturesquely, the lovely old background of this University.

The Harding were naturally interested in the layout of the University, even to its jail, where students were incarcerated for this or that infraction of the rules. Students, thus confined, contributed their pictures to a rogues' gallery. The beer cellar of Heidelberg Castle was of interest. One vat was said to have capacity of 40,000 gallons--a vat so large there was a small dance floor upon its top.

Food had not been too good as the Hardings approached Heidelberg, their lunch aboard train that day being especially poor. But at the hotel in the ancient University city, the dinner was "like home". At the Heidelberg Hof, they secured a dinner which "fitted right under the belt" as Harding recalls.

Not only were the ancient University, its prison, and the Castle of interest, but also the dueling-place across the Rhine merited a look. There they found a room fitted with a tin floor for the "mopping up" of blood after duels. A University reunion was in progress. Alumni wore funny little caps of various colors. Many of them had facial scars, probably relics of dueling.

University alumni will recall a number of prominent German scientists and diplomats who visited the Illinois campus, especially before World War I, who displayed scars on their faces, mementoes of their student days on campus in the Fatherland. Dr. Hugo Muensterberg, professor of psychology, Harvard University, lectured on campus in the early 1900's. His face was lined with scars, of which he seemed proud. The Commencement address was delivered to the Class of 1914 by the German Ambassador. That night, the class, at their farewell dinner, drank a toast to Germany. That was in June, 1914. In August of that year, Europe was saturated with war. In April, 1917, the United States declared war against "The Imperial German Government".

From Heidelberg, the Harding party journeyed north to Frankfort-am-Main, where they saw the Jewish Ghetto section, the Rothschild seats, and the home of Herr Bayer, who is said to have given Bayer Aspirin to the world. At Weisbaden, one of the numerous "bads" or "spas" along the historic Rhine, they found they could not drink the water, in spite of its alleged curative properties. A short street-car ride took them to Biebrick, where they embarked on a Rhine boat northward, "down" the Rhine, although it seemed like going "up" to Harding.

Also at Biebreck, Harding called at the Wilhelm Heckel factory, which was the most famous bassoon factory in the world. Harding spent a morning with Herr Heckel, who showed him through a second floor museum, with walls lined with cases filled with hundreds of unusual band instruments, mostly bassoons and similiar double-reed instruments. As Heckel bassoons were difficult to obtain, and hence were expensive in the United States, Harding bought a bassoon of Herr Heckel and thereby hangs a tale.

Heckel did not have, in stock, the regular model, but he did have, in stock, a special and more expensive model with an extra extension joint which augmented the regular compass of the instrument down to "A", while

the regular bassoon goes only as low as "B-flat". But, it must be recalled, all Heckel instuments were hand-made, a slow process. There was no "mass production" in the Heckel, plant.. Moreover, this special instrument was protected by heavy wooden case. Heckel personally carried the instrument down to the boat. Harding carried it through four European countries and Canada to the University of Illinois.

"And was I sick of my buy, lugging that thing back home", moaned Harding.

DOWN THE HISTORIC, ROMANTIC RHINE

The day on boat proved to be gloomy, which the Hardings could not help, of course. The heaviness of the weather prevented them seeing the full glory of "the Castles on the Rhine", the mountains, the historic towns and bridges, which full sunlight would have cast into romantic brilliance.

However, there was plenty to see. Mainz, beautiful city, was noted from across the Rhine. Bingen, "Fair Bingen on the Rhine" of the poem found even in the Sixth McGuffey Readers, was noted, as were Rudesheim, Boppard, Koblenz, Neuwied and finally, Cologne. Of course, the party noted the Lorelei, where the fair Siren, combing her lovely tresses and playing her lute, lured unwitting boatmen against the huge rock known as "The Lorelei". "Und das, mit ihre singen, die Lorelei hat gethann", runs the lovely poem of Heinrich Heine in recounting how sturdy Rhenish boatmen fell victims to the wiles of the Siren.

THE REMAGEN BRIDGE

Of especial importance, during World War II, to Harding and the University Band, was the Remagen Bridge, which carries railway tracks from the town of Remagen across the Rhine, with the tracks on the east side of the river instantly darting into a tunnel in a huge rock or mountain, named Erpeler Ley. The German high command ordered this important bridge to be blown up. However, due to carelessness, it was left standing and the American army used it in crossing the Rhine. This oversight was considered so costly that the lieutenant, held responsible for the structure remaining in place, was executed.

Across this bridge, marched the First American Army, with Wilbur J. Hoel, Illinois '42, a former member of the percussion section of the University Concert Band, later instructor in music in the University and leader of the Men's Glee Club, who was director of the 78th Infantry Division Band, the first American band to enter Germany beyond the Rhine, as its Director. Hoel's Band later played for the funeral of General Patton.

Hoel received a Bachelor of Science degree, with music major, from the College of Fine and Applied arts, University of Illinois, in 1942, and the degree of Master of Science, with Music Education major, in 1948. He served in the army, as a band director, from 1942 to 1946. He was an instructor on the Illinois campus from 1947 to 1949. His present address is 3844 Euclid Avenue, East Chicago, Ind.

"I told Wib Hoel that while he had traveled over the Remagen Bridge during the war, I had traveled under that bridge nearly twenty years earlier" said Harding.

TO EUROPE---Mr. and Mrs. Albert Austin Harding, On Board, "Staatendam", leaving New York. August 15, 1936 on their second trip to European Centers. This is Harding's favorite pictures of Mrs. Harding.

COLOGNE-FINEST CATHEDRAL OF ALL

The Cologne Cathedral has been acclaimed as the noblest specimen of Gothic architecture in Europe. It was begun, we are told, in 1248 and was completed, forsooth, in 1880—or 632 years later. Cologne, or Koln, is said to have been founded by the Romans in 51 A.D., being a colony planted

by the Emporer Claudius and named, in honor of his wife, Colonia Agrippina, whence the present form of Cologne, famous for its perfume, "Eau de Cologne", as well as its Cathedral.

On the Rhine boat, Harding met a man from another tourist party. They vowed they would not be dragged through any more cathedrals or arts galleries. "Never again", they declared.

But as the Harding party was leaving the Cologne Cathedral, they met this fellow-American and his group entering the famous building. Each man had weakened in the present of the impressive Cologne Cathedral. The Hardings enjoyed a "City Drive" over Cologne and then took a train to Amsterdam.

There, Harding once more broke his solemn oath in the presence of the great art galleries of this old Dutch city, where Rembrandt and the other "Dutch Masters" are on constant display in the galleries. They also noted the diamond cutting industry of Amsterdam.

"What impressed me most in Amsterdam was the tremendous number of bicycles in the streets," said Harding. "One had to dodge bicycles, in 1926 at least, in Holland, as he does automobiles in America in 1951. I was told there were 8,000,000 people in Holland in 1926, with 5,000,000 of them riding bicycles. The group varied, from love-lorn couples, with arms intertwined (as on the Illinois campus) to bewhiskered and dignified men who looked like college deans".

The party also visited The Hague, where they saw another "Peace Palace"—but this peace palace, and the League of Nations headquarters in Geneva, meant little when Hitler determined to wage war September 2, 1939. Harding and Tharp took a street car to hear a band—an excellent one-at a seaside resort but, unfortunately, they arrived in time just to hear the second half of the program.

Passing on to Brussels, they made the side trip to the Battlefield of Waterloo.(1) They also attended grand opera, seeing Meyerbeer's "The Prophet". King Alberts box was empty that evening. This was the second time they saw opera in Europe. But it must be recalled that in Europe, as in America, opera was almost suspended for the summer months. As an American University faculty member, Harding was limited, in his traveling, to the summer months.

From Brussels, the group went to Antwerp, thence across the channel to Harwich, then by boat to London. Dinner was enjoyed aboard the boat. It was a night or "horizontal" crossing, with the roughest part of the voyage after dinner had been enjoyed—and retained.

ENGLAND, SCOTLAND

In London, there were the customary tourists sights to see-such as Buckingham Palace, The Tower of London, The British Museum, Westminster Abbey, The Houses of Parliament, and of course, seeing and hearing "Big Ben".

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(1) Harding preserves, in his files, a copy of a London newspaper of 1815, which carries an abundance of advertising cards, such as "Gentleman Seeks Positions", on its entire front page, with the news of The Battle of Waterloo noted in a scanty item on Page 3. Apparently, the final downfall of Napoleon was of lesser interest than the revenue from paid advertising.

Harding visited numerous music houses in London and spent much time there. These houses included Hawkes and Sons., Boosey and Co., Chappell and Co., and Bosworth and Co. More extended mention will be made of these London houses in connection with Harding's second trip abroad in 1936, when he made the voyage as a music consultant to British music publishing houses. By 1936 Hawkes and Co., and Boosey and Co., had become the "Boosey-Hawkes Co".

Side trips were made to Statford-on-Avon, the home of Shakespeare, where Harding held a special interest, as the maiden name of the Bard's mother was "Arden", the original name of the Ardens, Hardens, Hardins, Hardings, in America. Side-trips around London included the University of Oxford. The hotel in Oxford had several rooms named rather than numbered. The Hardings occupied "The Wellington" room.

Harding was much attracted to Old Scotia, as one branch of his family, decended from the Douglas Clan, was, of course, Scottish. He bought Douglas Plaids to bring home to America. The Highlands were of interest, especially the route of The Tom-O'Shanter Ride". Edinburgh and Glasgow were visited, as was Melrose.

In Glasgow, they decided to attend a show--and what did they see? "Charley's Aunt."

The dropback was made to Liverpool where the party sailed on "The Princess Pat", landing at Montreal, with the Hardings tarrying a bit in St. Johnsbury, Vermont, where their daughter, Jane Austin Harding aged seven, had spent the summer with Mr. and Mrs. George W. Cushman, formerly of Champaign. Jane Austin was made supremly happy with a Dutch lassie's dress and accessories, complete with wooden shoes, which her parents had purchased for her in Amsterdam.

TO EUROPE—THE SECOND JOURNEY—IN 1936

Harding was invited in 1936 by the music publishing house of Boosey & Hawkes, Ltd., London, to spend a month with them to offer suggestions for adapting English band music for American band instrumentation.

The offer was attempting one. All expenses were to be paid by the British publishers. Mrs. Harding was also invited to be a guest of the house.

"It was a ritzy trip" commented Harding. "Why would'nt it be, with everything paid?"

Harding has used English band music for many years with the Illinois Band, but it had been necessary to rewrite much of it for the Illinois instrumentation. It was evident to him that something should be done in the way of bringing English band music to the attention of American bandmasters without the need of rewriting and rescoring it before playing it. The publishing house of Boosey & Hawkes felt the same way about it--hence the invitation was extended to Harding to spend a few weeks in their house and to demonstrate to their staff the manner in which American band instrumentation was set up, and how English band music could be prepared with out the problem arising of rewriting it.

Harding had served as chairman of the committee which selected all contest numbers for both state and national school band contests. He knew just what school bands could use in English music, provided it could be scored to meet the requirements of typical American school bands and especially smaller school bands. Harding had discussed with Ralph Hawkes

the difficulties which the Boosey-Hawkes firm faced in meeting these standards.

Here was a monumental task for American bandmasters to surmount in providing choice English music for their instrumentation. Many American band directors could not, or would not, rewrite the English scores for American high school groups. In such cases, English band music publishers were without an American market to just that extent. The same problem stood for foreign music other than English, such as French, German, Italian, Spanish, Hungarian, Russian, only more so. English music had to be rewritten to a large extent, but the music of other nations had to be completely rescored, a titanic task which Harding dealt with for many years. But, for his 1936 trip abroad, he was concerned with English music alone, for its preparation for American bands was the direct reason for being guest of the Boosey-Hawkes Company. Harding was invited to study the publication list of this firm and to suggest changes and parts to be added or deleted, to make the rich mine of English music—much of it choice and eminently worth while—readily available for this great American market.

Also, much of the band music, both in England and in America, had been written for small bands, as small as 16 or 25 pieces. These arrangements laid too much emphasis upon brass instruments and not enough upon reed instruments. In the largest bands, such as the Illinois Band, or Sousa's Band, there were as many as 160 pieces in the Concert Band, with emphasis laid upon the reeds. Even many American arrangements did not do justice to reed instrumentation.

Ralph Hawkes, a member of the firm of Boosey & Hawkes, and in charge of its band publishing, had made many several tours of the United States and had visited the University of Illinois Bands. Harding had visited the houses of Boosey & Co., and Hawkes & Co., while on his first trip to England in 1926. Hence, he was well acquainted not only with Ralph Hawkes but with Geoffery Hawkes and other members of the consolidated firm of Boosey & Hawkes, Ltd. It was through this extended friendship that the invitation arose for Harding to spend a period in the English music house.

THE SECOND VOYAGE ACROSS THE DEEP

Mr. and Mrs. Harding drive from Champaign to New York in August, 1936. They expereinced automobile trouble in the way of a broken spring—"but we made it", Harding comments. The Hardings sailed August 15, 1936 on "The Staatendam", the finest vessel of the Holland-American Line. The trip was to include the arranged month in England, and a week in Parks, which, for good measure, was extended to two weeks. Harding, of course, was compelled to miss several engagements at summer music camps and at colleges and universities. Landing was at Plymouth, with the train trip "up to London".

Boosey-Hawkes occupies a fine building on Regent Street. It is the largest music publishing house in the British Empire, in fact, larger than all others combined. It is opposite Queen's Hall, with its orchestra concerts. Included in the triangle of the square is the building of the British Broadcasting Company. It is a center of London cultural activities.

Harding was graciously received by Ralph Hawkes, and by Geoffrey Hawkes, in charge of instrument manufacturing, and Leslie Boosey, president. Ralph Hawkes maintained a country home about 20 miles out of

London, where the Hardings enjoyed tea. This trip gave them an opportunity to see a fine section of rural England. Hawkes took Harding to the seashore to meet Captain Ricketts, known as "The March King". Harding was driven to Folkstone, where he heard the Royal Marine Band. This trip was made through quaint villages with thatched-strawroofed houses, a glimpse of lovely English countryside which many travelers do not see.

BANDS AND ORCHESTRAS IN LONDON

Harding heard the band at the St. James palace, which was a full organization of 60 pieces. He also had dinner, with Ralph Hawkes, at the London Zoo, where there was a high-class restaurant, and where he heard a small band of 30 pieces from the roof of the cafe.

With the Boosey-Hawkes publishing house so near Queen's Hall, he was able to hear the Queen's Hall Orchestra, with Sir Henry Wood, conducting. Harding also enjoyed two or three dinner meetings with leading British arrangers of music. There were also dinner engagements with Major George Miller, Bandmaster of the Grenedier Guards, a leading English band.

AGAIN TO PARIS

The Hardings were entertained at Hotel Continental, Paris, where the French representative of Boosey & Hawkes was their host.

While in Paris, Harding enjoyed dinner with several prominent bandmasters. He had luncheon with Captain Laty, director of the Airforce Band, the most prominent bandmaster who happened to be in Paris. Greetings were sent to Harding by DuPont, director of the Garde Republicaine, who was at Viarritz, a watering-place. Harding visited the plant of Casenon & Co., a band instrument manufacturing firm, and toured the music houses of Paris. During the late summer, there was no opera in Paris and he heard no band while in the French capital. The crossing from Dover to Calais was smooth. An excellent dinner was served enroute. There was choice orchestral music.

Hawkes entertained the Hardings with the finest and most luxurious of entertainment. Hawkes had a yacht. As the English week was only four days, Tuesday morning through Friday afternoon, there was a delightfully long week-end. Furthermore, Hawkes placed at their disposal, his Rolls-Royce car with a chauffeur in livery. What a glorious experience for a poor American music master!

ILLINOIS BANDS NOTED IN PROMINENT ENGLISH BAND PERIODICAL

The Musical Progress and Mail, September, 1936, "A Monthly Journal devoted to the interests of Brass and Military Musicians", published at 295, Regent Street, London, W. 1, carried on page 281 a picture with the capition, of "The full music class of the University of Illinois. Director of Music, Mr. Austin Harding".

However, according to American English, Harding would have worded this caption, "The combined bands of the University of Illinois. Director of Bands, Austin Harding."

Commenting on Harding's trip to Great Britian, in the summer of 1936, "The Musical Progress and Mail" said:—

"Mr. Austin Harding, Director of Music (Bands) to the University of

Illinois, has recently been in London on a short trip. He left for Paris a few days ago, and as we go to press, is now on his way back to the United States.

"Mr. Harding's name may be known to some of our readers, for he has been associated with music in universities and schools in America for the past 30 years, and is probably the greatest authority on the unique development of this section of music in the United States

"This picture shows his full music class (combined bands) which varies from 300 to 400 students and his first concert band of 110 performers is as fine a band as one can hear anywhere in the world.

"While on his visit here, Mr. and Mrs. Harding went to Felixtowe to meet Captain F.J. Ricketts, Director of Music, H.M. Royal Marines Band, Plymouth, whose marches, written under the non-de-plume of Kenneth J. Alford, have been such world-wide successes. Mr. Harding has long been an admirer of Captain F.J. Ricketts' work and was responsible in putting over the "VANISHED ARMY" march in the United States. Are we to expect a new march as the result of this?

"Mr. and Mrs. Harding also paid a visit to the Zoological Gardens and listened to the band of the Grenadier Guards, as conducted by Major George Miller. This was an interesting evening, under delightful circumstances. Mr. James, bandmaster of the Somerset Light Infantry, was also present, for he is in London on guard at the Palace.

"The following morning, Mr. and Mrs. Harding visited St. James's Palace and watched the ceremony of the Changing of the Guard. This was most impressive, Major Miller playing a fine programme of music, which included some of the new numbers from Arthur Bliss' music from the film "Things to Come".

OTHER COMMENTS ABOUT HARDING IN FOREIGN JOURNALS

Mr. Albert Austin Harding, director of the band of the University of Illinois, is a great American musical personality. A personality not only by his authority, by his talent as a conductor, but also because he is one of the veterans of the University of Illinois band. Mr. Austin Harding is a trainer of men. One has only to observe that face whose features reflect at the moment of action. The most varied shades of sentiment and of emotion, inspire confidence in his musicians. He has been on the lookout for anything which might elevate the heart and minds of his young musicians. He chooses his material among the classics as well as among the recent compositions.—L'Instrumental, Paris, France

Mr. Harding has been associated with music in universities and colleges in America for the last 30 years, and is probably the greatest authority on the unique development of this section of music in the United States.—The Musical Progress and Mail, London, England.

PART NINETEEN

THE LATER NINETEEN-THIRTIES

CHAPTER FORTY-SEVEN

THE 1937 HOME CONCERT
MARK HINDSLEY--KEITH WILSON

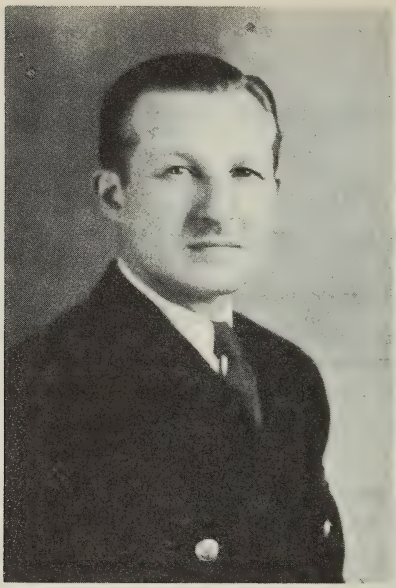
Wilson was Clarinet soloist for the March 3, 1937 Anniversary Concert, his selection being "Scherzo Brilliante" by Jeanjean. Mark Hindsley, Assistant Director under Harding, was featured with his March-Paraphrase", "Music in the Air", a medley of Illinois songs and marches, concluding with "Boheme" which closed the program.

The Evening was opened with Overture to "Prince Igor" by Borodin, followed by Psyche" by Cesar Franck, followed by Siegfried's Rhine Journey from "Die Gotterdammerung" by Wagner. Other numbers were "Valencia" from the suite "Escales" (Ports of Call) by Ibert, played from a research manuscript made for the exclusive use of the University of Illinois Concert Band for educational purposes only; Overture to "Beatrice and Benedict" by Berlioz, an arrangement made for the Goldman Band of New York City and used on this occasion through the courtesy of Dr. Edwin Franko Goldman; Dances from "Castello nel Bosco (Castle in the Forest) (new) by Casavola; the first performance of "Rhapsody in Rhumba", by David Bennett Sr.; and the March, "The Skyliner" by Harry L. Alford.

Tableaux Musicals--"Pictures at an Exhibition by Moussorgsky , included five numbers, "The Old Castle", "Children Quarreling at Play", "Bydlo", "Ballet of Chickens in Their Shells", and "The Great Gate of Kiev". The band arrangement of the original orchestration was made for the Goldman Band in 1936.

The Tone Poem--"Mannin Veen" (Dear Isle of Man) (new), by Wood which included four Manx tunes, was played as a delightful feature of this program.

Sousa overlooked? Never, on an Illinois Band Concert. "Marching Along With Sousa," a memorial paraphrase on the great bandmaster's immortal march, "The Stars and Stripes Forever", was used just before the intermission, with the usual fine reception by an Illinois Band Concert audience.



Mark Hindsley

One of the able and willing Assistants in the Harding regime was Mark Hindsley. Harding's successor on the Illinois campus is Mark Hindsley, who came to the campus in the fall of 1934 as Assistant Director of Bands.

Hindsley graduated from Indiana University, with chemistry major, in 1925 and received the degree of Master of Arts, with music major, also from Indiana, in 1927. He played in the Band, advancing to First Cornet chair. In the fall of 1925, he became Director of the Bands at Indiana, holding that position until 1929, giving him an overall band experience at that University of eight years.

While Director of Indiana University Bands, Hindsley enjoyed many traveling experiences, as the Indiana Marching Band always accompanied the football team to other universities and colleges. He led his band to every Big Ten campus with the sole exception of Iowa, also to many other colleges and universities outside the Big Ten.

Hindsley directed the famous "Marching Hundred" football band at Indiana. Actually, in his period, it was "an 8 x 11" Band, of 88 men, and in 1952 exceeds the traditional "Marching Hundred" limitation. One of Hindsley's notable accomplishments was the trip to Harvard, where the Indiana University Band assaulted an Eastern stronghold much as Harding and Newcomb took Pennsylvania by

storm in the Red Grange days of 1925. The Indiana "Marching Hundred" Band spelled out "Harvard", one letter at a time, across the gridiron, but spelled the entire name, which proved a thrill for Eastern seaboard sports writers and fans. The Indiana University Band made many trips giving concerts, all in Indiana, appearing in Indianapolis and other Hoosier cities. Home or campus concerts were given generously and greatly enjoyed, the Band responding to a multitude of campus requests.

In 1929 Hindsley went to Cleveland Heights, Ohio, where he became director of instrumental music, having charge of the high school band and orchestra until 1934.

Hindsley was absent from Illinois on leave for four years during World War II, being in the airforce. He was stationed, for the most part, at the airforce base at Fort Worth, Texas, where he was engaged in band work and was head of the airforce band training command. After E-day, he was sent overseas, and was stationed at Biarritz, France, where he served in a faculty assignment, conducting the band and orchestra, also serving as an executive officer and a supply officer. He entered the airforce with rank of captain and retired as a lieutenant-colonel. His efforts to "catch up" with Rusty Bainum, also in important military band work, in Paris, were never successful, always missing Rusty for one reason or another. While Hindsley was in service, Clarence Sawhill rendered "tops" assignments as Assistant Director.

Hindsley is a member of the American Bandmasters Association, attends its conventions, and has served as Adjudicator or Guest Conductor or Speaker at many band festivals and other band and musical events. He is in charge, of course, of the annual Band Clinics at the University of Illinois.

Harold E. Hindsley, older son of the Mark Hindsleys, Bassoon Section, Concert Band, graduated in mechanical engineering in June, 1950. He married Jeanne Bresee, A.B., 1951, daughter of Paul Bresee '23, stalwart Illini, of Bresee-Warner, fraternity accounting system, located in the Green street business district near the campus, and Mrs. Bresee. Harold Hindsley, in military service, is stationed in 1952 in army administrative work at Aberdeen Proving Ground, Md.

Marilyn Hindsley, daughter of the Mark Hindsleys, advanced to first chair Flute assignment in the Concert Band. She graduated, with music education major in 1951. She was married late that summer to John J. Haynie, Cornet Section, B.S. Illinois, '49 and M.S. '50, each with music or music education major. He is now located

at North Texas State College, Denton, Texas, in charge of cornet and trumpet and other brasses, also educational methods in brass instruments. Mrs. Haynie accepted in February, 1952, a teaching position in a Texas high school between Denton and Fort Worth, where she is in charge of band and chorus.

In 1952, Mark Hindsley is carrying on, in the true Harding tradition, his heavy assignments as Director of the Bands Department and Professor of Music, University of Illinois.

THE CONCERT BAND ROSTER

1936-1937

ALBERT AUSTIN HARDING, DIRECTOR

Mark Hindsley, Assistant Director; Graham Overgard, Assistant Conductor; Horace B. Ingalls, Treasurer and Business Manager; Keith Wilson, Librarian; Fred W. Westphal, Assistant Librarian; J. David Moses, Band President; George M. Turmail, Vice-President; William E. De Turk Secretary; George E. Troutt, Quartermaster; Lewis E. Burlison, Assistant Quartermaster; Arden D. Wilson, Drum Major: Leonard L. Steimley, Ray I. Shawl, James W. Schrodt, Alonzo F. Lape, Members of the Welfare Committee.

B-flat Clarinets

Keith Wilson*
M.F. DeLeonard*
Wm. B. Holl*
C.M. Elliott*
A.F. Lape*
Fred Westphal*
C.R. Stover*
A.A. Parotti*
W.J. Verweire
J.K. Van Slyke
Ralph Florenti*
R.L. Metcalf*
E.S. Oliver*
Meyers Schuckman*
Norman Eisenstein*
J.R. Greenwell
J.D. Overman
C.W. Mortenson*
S.E. Levin*
G.T. Carroll*
Houston Reed
R.K. Barclay
T.E. Gause*
M.F. Milligan*
Roy Christopherson
H.B. Knight*
J. W. Alexander
W.R. White
R.P. Scheffler
G.D. Skene
R.E. Larsen

Alto Clarinets

P.H. Hines*
R.W. Norton*
F.C. Bauer
F.P. Ballard

Basset-Horn

F.M. Lescher*

Bass Clarinets

C.H. Shea
N.A. Goldberg
K.W. Dickhut
R.D. Eckhardt
R.E. Younggren

Contra-Bass Clarinets

W.L. Boggs*
M.B. Mercer*
G.E. Troutt*

Alto Clarinets

K.D. Malick*
C.B. Vance
G.E. Leech

Tenor Saxophones

G.D. Weisiger*
J.R. Kirkpatrick*

Baritone Saxophones

F.R. Maltzer
Carl Karlburg

Bass Saxophone

K.C. Jost

Contra-Bass Saxophone

R.W. Rohlfing

Flutes and Piccolos

F.C. Gedge*
D.L. Pfohl*
C.H. Bachman*
P.A. Sidell*
L.S. Palma*
J.W. Davis*
H.D. Eglin
A.J. Mikuta

E-flat Flute

W.H. Browder*

Alto and Bass Flute

Hale Newcomer*

Oboes

H.C. Zorn*
E.C. Kalb*
W.W. Langebartel*
J.F. Richardson*

English Horn

J.R. Weisiger*
E.C. Kalb*

Baritone Oboe

E.W. Dolch

Heckelphone

B.B. Wyman*

Tenor Sarrusophone

R.M. Tibbetts

Bassoons

J.W. Mohlman*
R.I. Shawl*
W.C. Lautbecker*
J.A. Edwards

Contra-Bassoon

J.D. Campbell

String Basses

Kenneth Gross*
Louis Burlison*
W.E. Skidmore*

Harp

Edna A. Michael*

Marimba

R.T. Simmons
Geraldine Elliott

Tympani

W.F. Ludwig, Jr.,

Drums

R.C. Lyman*
G.M. Turmail*
R.B. Cogdal*
R.E. Guthier*
C.W. Mautz
J.R. Engstrom

Cornets

W.E. Lynes*
M.H. Hindsley*
G.T. Overgard*
A.P. Britton*
R.W. Work
J.W. Seargeant*
L.P. Little*
D.S. Myers

Flugel-horns

A.R. Coffman*
C.M. Hendricks*

Trumpets

L.A. Smith*
R.E. Shank*
H.K. Goedeke
R.E. Jensen

French Horns

R.G. Yapp*
W.E. DeTruck*
R.W. Sanborn*
W.L. Eckhardt*
A.E. Ritcher
A.G. Anderson
E.E. Tucker
H.K. Norris

Bass Trombone

G.M. Duker*

BB-flat Bass Trombon

G.K. Grose

Trombones

J.W. Schrodt*
H.S. Frederick*
C.I. Pearson*
B.M. Kuschel*
H.P. Harper

Euphoniums

Driver Lindsey*
F.J. Menichetti

BB-flat Basses

J.D. Moses*
J.L. Morton*
E.E. Weller*
A.J. Hatch*
W.A. Felts
Edwin Krebs

Baritones

J.L. Glover*
A.E. Garrels*

E-Flat Bass

L.L. Steimley*

EE-flat Bass

J.R. Van Nice

*Denotes wearing varsity band emblem.

FIRST REGIMENTAL BAND ROSTER,

1936-1937

MARK HINDSLEY CONDUCTOR

A.J. Mikuta, D.R. Buschman, S.D. Stinson, W.B. Gardner, J.E. Hubbard, J.L. Marley, L.G. Ekholm, R.A. Koehnemann, F.B. Wilson, Flutes and Piccolos; D.L. Taibleson, K.B. Smoyer, Oboes; J.A. Edwards, J.D. Campbell, A.C. Schlutz, Bassoons; G.D. Skene, N.A. Goldberg, R.E. Larsen R.W. Akemann, J.A. Cooper, F.A. Yeoman, J.L. Murphy, B.B. Ogus, D.J. Begeman O.W. Durrant, R.L. Toburen, R.L. Keiffer, M.M. Mullis, R.F. Hughes, F.H. Schott, G.L. Farnsworth, E.E. Dale, C.L. Stearty, A.L. Abner, R.C. DeWolf, G.E. Troll, G.D. Strang, J.S. Griffith, M.D. Durr, W.J. Tapp, G.L. Feltz, H.B. Petty, B-flat Clarinets; K.L. Kaelin, F.P. Ballard, Alto Clarinets; R.D. Eckhardt, E.L. Berninger, R.W. Rohlfing, R.E. Younggren, Bass Clarinets; G.E. Leech, F.J. English, J.R. Rhinehart, Alto Saxophones; J.B. McCann, Tenor Saxophone; Carl Karlburg, Baritone Saxophone; D.S. Myers, J.O. Monroe, R.E. Jensen, R.R. Merner, A.E. Eisenstein, F.E. Eads, R.S. Hunter, M.R. Elsberry, A.E. Lytle, M.M. Combs, F.M. Nearing, E.A. Eckert, Cornets; E.E. Tucker, H.K. Norris, O.C. Worley, E.W. Moore, E.D. Shippee, R.B. Carlton, Horns; H.P. Harper, W.C. Pierce, W.W. Mann, R,S. Overman, L.E. Harker, O.V. Bader, P.J. Powlen, Harry Baxter, Trombones; H.J. Beckemeyer, F.R. Dewey, C.R. Cassity, J.A. Ash, Baritones; J.R. Van Nice, E.E. Haworth, W.J. Watchler, C.W. Inskip, H.M. Kirbyj BB-flat Basses; W.G. Dugan, F.M. Taylor, E-flat Basses; J.R. Engstrom, Tympani; W.H. Fisher, Bass Drum; H.F. Dossey, Cymbals; K.G. Mayes, J.D. Lockhart, Snare Drums; J.D. Kell Drum Major; R.J. Blotcher, J.W. Fluck, Propertymen.

SECOND REGIMENTAL BAND ROSTER,

1936-1937

GRAHAM OVERGARD, CONDUCTOR

Section A

Allen P. Britton, Ashley R. Coffman, Mark F. DeLeonard, Alonzo F. Lape, Abe A. Parotti, Carl R. Stover, Fred W. Westphal, Harvey C. Zorn, Student Conductors.

H.A. Buchanan, V.W. Lenz, Flutes and Piccolos; C.G. Arnold, F.P. Ballard, M.E. Bodine, J.M. Christensen, H.A. Downing, C.J. Gasche, P.B. Hannig, R.B. McKenzie, T.A. Scott, E.F. Shriver, D.W. Tuley, G.W. Whitted, W.E.L. Williams, B-flat Clarinets; J.R. Hanson, A.P. Kohl, T.M. Rybicki, R.K. Williams, Alto Saxophones; R.W. Lippold, Baritone Saxophone; Roger Riedemann, Oboe; G.L. Burris, C.W. Filson, J.D. Kell, G.B. Simpson, Arnold Sucherman, Alex Van Praag, Drums; R.F. Dugan, Cymbals; E.S. Folk, R,E. Flexman, H.F. Heaton, Baritones; L.M. Shimeall, C.W. Swanson, E-flat Basses; C.R. Blum, F.A. Cronican, T.F. Ellis, N.P. Erickson, C.E. Hemphill, F.W. Hockmuth, H,N. May, R.C. Olson, D.H. Opel, N.J. Roberts, R.F. Whitlock, B.B. Wiese, R.W. Williams, Cornets; W.J. Cooley, R.L. Gordon, T.V. Howard, M.D. Prouty, H.W. Yarnell, Horns; L.H. Fischer, D.R, Holch, L.T. Montgomery, C.O. Norris, R.W. Server, G.F. Sons, J.W. Van Gorkom, Trombones; J.W. Proctor, J.S. Roane, W.W. Tisch, BB-flat Basses.

SECOND REGIMENTAL BAND, ROSTER,

1936-1937

Section B

R.A. Koehnemann, F.B. Wilson, Flutes and Piccolos; R.T. Akins, W.H. Bohlen, W.F. Boehm, G.W. Boyd, C.M. Bradley, J.N. Dunski, N.V. D.M. Gray, H.J. Halterman, O.W. Jones, H.P. Kelley, A.B. Loft, W.F. Lytle, A.J. McGee, E.J. Wolf, T.G. Wright, B-flat Clarinets; R.R. Helm, R.S. Pitzer, W.W. Wishart, Alto Saxophones; F.E. Hunte, Tenor Saxophone; H.W. Carl, L.O. Hartman, E.E. Maki, H.R. Plaisance, F.C. Snyder, Drums; K.G. Britton, H.L. Brownfield, S.R. Dallas, D.F. Hackett, R.H. Hafner, D.N. R.D. Lancaster, A.R. Moore, M.B. Morgan, K.D. Smith, J.H. Stevens, W.L. Wenger, Cornets; L.M. Boon, H.L. Hensel, G.E. Johnson, R.W. Karraker, J.S. Schindler, Wilbur Simon, Horns; C.R. Brown, J.P. Ewald, W.C. Duncan, A.K. Kinser, C.G. LeVee, O.P. Richey, E.T, Wanderer, Trombones; R.P. R.P. Adams, Q.B. Bone, Baritines; R.J. Ellingen, T.D. Salyer, BB-flat Basses.

McALLISTER AND MADDY RECOGNIZE THE ILLINOIS BANDS

"I would like to take this opportunity to highly compliment the University of Illinois and Dr. A.A. Harding for the wonderful insperation furnished the young bandsmen of Illinois and America through the inimitable example of the wonderful University of Illinois Bands in concert work, in maneuver and exhibition work, and also in educational work. The Anniversary Concert of the Illinois Concert Band is the outstanding musical event of the Middle West".

A.R. McAllister, (deceased)
Director, for many years,
Joliet, Ill., Township High
School Band.

****

"I wish to extend my best wishes for the continued success of the University of Illinois Bands. We have come to regard this wonderful band as the standard toward which all other bands, amateur and professional, might

strive, and of course, when we think of the Illinois Bands we naturally think of Dr. Harding whose untiring devotion to the cause of better bands, together with his genius for organization has brought the University of Illinois Bands to such high standards."

Joseph E. Maddy,
President, Music Educators
National Conference,
Director, University of Michigan Bands,
Director, National Music Camp, Interlochen,
Michigan

KEITH WILSON

The name of Keith Wilson first appears in the B-flat Clarinet section of the Concert Band in 1934-1935. He advanced to first chair Solo Clarinet section, also served as Librarian, in 1935-1936, holding these posts in 1936-1937 and 1937-1938, also serving as one of the Students Conductors, Second Regimental Band, 1937-1938.

In 1938-1939, he advanced to the position of an Assistant on the staff of the Bands Department, holding his place, of course, as first chair in the B-flat Clarinet Section. He continued as an Assistant in 1939-1940, but yielded first chair position to J.K. Van Slyke, as Wilson was then a graduate student and Van Slyke had earned the chair by faithful undergraduate work. In 1940-1941, Wilson continued as an Assistant on the staff, also holding second chair in the lead clarinets. This arrangement continued in 1941-1942, with Austin McDowell advancing to first chair clarinet lead. In 1942-1943, Wilson became Assistant Conductor of the Concert Band and held first chair in the B-flat Clarinet section.

Because of his war services, Wilson's name disappeared from the 1943-1944 roster, but in 1945-1946, he returned as Assistant Conductor of the Concert Band, ranking below only Harding and Sawhill, and sat in second chair, Clarinet section, being outranked by H.J. Gille, an undergraduate.

Wilson received the degree of Bachelor of Science in Music Education, 1938; Bachelor of Music, 1939; and Master of Music, 1942, all from Illinois. He taught woodwinds during his later years at Illinois. He held the distinction of having played in the Solo Clarinet section at Illinois as an undergraduate, as a graduate student and with faculty rank. His army experience was spent with the airforce, having been stationed at Forth Worth, Texas.

He was called to Yale University in 1946 as Assistant Professor of Wind Instrumentation and Director of Bands. There was then no Concert Band at Yale, only a Football Band of 50 pieces. Now, Yale has a Concert Band of 95 pieces and a Football and Marching Band of 125 men. Wilson served in the summer of 1950 as visiting lecturer, School of Music, University of Illinois. He conducted the Summer Concert Band, August 9, in two numbers, "Mlada" by Rimsky-Korsakov, and Overture--"Euryanthe", by Carl Maria von Weber, on the steps of the Auditorium, where, in previous years, he had served as a lead Clarinetist in the Concert Band. Wilson also conducted the final concert of the summer given by visiting youths on the Illinois campus, August 4, in Recital Hall, Smith Memorial Music Building, with 70 high school students from various parts of Illinois playing band instruments under his direction.

Mrs. Wilson, the former Rachel Smith, is also an Illini. She received the degree of Bachelor of Science in Music Education in 1937 and Bachelor of Music in 1939. She played Clarinet in Urbana high school and Violin in the University Orchestra.

The 1938 Anniversary Concert--
A Feature of the Annual Meeting
of the American Bandmasters Association.

The March 23, 1938 Anniversary Concert just had to be good--for in the audience were the members of the American Bandmasters Association assembled on the Illinois campus, in ninth annual convention. Moreover, Harding was that year president of the Association. The Illinois Bands and the American Bandmasters Association were thus happily, and uniquely, blended into a common group devoted to the best in symphonic band music.

The meeting of the Association was from March 21, through March 24, with the Anniversary Concert of the Illinois Bands held the evening of March 23, while the Annual Grand Concert of the American Bandmasters Association, with the Illinois Bands playing and with notable bandmasters conducting, was held the evening of March 24. The period was one of the spectacular musical events ever held on the Illinois Campus.

The Anniversary Concert

The Program opened with Overture to Benvenuto Cellini", by Berlioz, composed in 1838, an even century earlier, and first presented at the initial performance of the opera in Paris the same year. "Brunnhilde's Awakening", from the opera, "Siegfried", by Wagner, was the second number. This was drawn from the third and last act of the Wagnerian Drama, with Siefried forcing his way through flames to arouse the sleeping Brunnhilde with a kiss. Like most of the selections played on Concert programs in this period, this number, from the German, was rewritten by Harding for our band instrumentation.

Rewritten from the English were excerpts, "En Bateau" and "Cortege" from "Petite Suite" by Debussy. An elaborate composition, the Symphonic Poem ,"Don Juan" by Richard Strauss was Harding's transcription entirly from a new manuscript of "Don Juan" which was used instead of the old one. The entire first half of the program was composed of Harding's transcribed manuscripts.

Nocturne and Valse from "Divertissement" by Ibert, and "Little Tich" (the Eccentric) from "Impressions at a Music Hall" by Pierne, had each been arranged from the original orchestration. These were followed by "Pavane", by Maurice Ravel, composed in 1899, rewritten from the French, and "Fanfare" and "Danse Generale" from "Daphis et Chloe", also by Ravel, played from manuscript transcription. The last number was one of the most difficult the Illinois Band ever played. Only major symphonies can do this assignment. It was a show-piece demonstrating the virtuosity of the Illinois Band, which was the only Band ever known to have given this transcription entirly from the original orchestration. Paul Hines, now a member and arranger for the United States Marine Band, copied out the parts for Harding's score, also for a number of other scores.

Noteworthy Second Half of Program

The Band played Overture to the Opera, "The Carnival of Venice", by Ambroise Thomas, a leading French musician, and head of the Paris Conservatory. He was a genius in the use of orchestral compositions. This arrangement was made especially for the famous Goldman Band of New York City and was loaned to Harding with the compliments of Dr. Edwin Franko Goldman, its Director.

David Bennett, Sr. composer and conductor, and his son, David Bennett, Jr., pianist, were next honored, with "Repartee", a modern solo for piano and Concert Band, a new composition by the senior

Bennett, which was followed by "South American Rhapsody--Rhythms of Rio", also new, with the composer, David Bennett, Sr., conducting. This was the first time these numbers had been played by our Band in formal concert, although they had been given a reading in the Band Clinic of the previous January. Bandmasters present at this Clinic marvelled at the sight reading ability of the Illinois Band members.

"That Band can play anything", They shouted. Harding was naturally proud of this accomplishment.

Mr. Bennett was a Chicago composer, who carried a dash of Spanish blood. His compositions were picturesquely toned with lovely Latin-American rhythms.

Sousa Honored

"At this point we honor the memory of John Philip Sousa, whose music has thrilled the world and whose life and works continue to be an inspiration to all American bands and band-masters," read the Souvenir Program.

Four Sousa numbers were played, these being Suite, "At the King's Court", including, "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen"; a March, "Manhatten Beach"; another March, "The Fairest of the Fair", and "By the Light of the Polar Star" from the "Looking Upward" Suite.

"The above numbers are a part of Mr. Sousa's personal library which he built up over a period of 35 years and which he bequeathed to the University of Illinois. The Sousa Memorial Library is installed in a special suite of rooms in the University Library building", continued the Souvenir Program.

Haydn Wood's new Suite, "Frescoes", consisting of "Vienna, 1913", "Sea Chanties" and "The Bandstand in Hyde Park (London)", were next played, followed by Excerpts from the suite, "Pictures at an Exhibition", including "The Hut of the Baba-Yaga" and "The Great Gate of Kiev", by Moussorgsky, which was originally composed for the piano and after the composer's death was transcribed for orchestra by the late Maurice Ravel, with the band arrangement originally made for the Goldman Band.

This great concert closed in an atmosphere of campus loyalty, with the rendition of "Stadium Echoes, Season of '37", including the March-Paraphrase, "Music in the Air" by Mark Hindsley, and Illinois Songs and Marches, with Hindsley conducting. The Concert Band was augmented by the First and Second Regimental Bands, and the Organ with Director Frederic B. Stiven, School of Music at the Organ.

The Souvenir Program of the 1938 Program

Befitting the importance of the Anniversary Concert held as a feature of the annual convention of the American Bandmasters Association, the "take home" Program of the 1938 Anniversary Concert was one of the most elaborate ever issued. There were two views of the Illinois Bands, one of the Combined Band, the picture taken from down in front of stage. There was also a picture of Director Harding, with upraised baton, and pictures of Mark Hindsley, Assistant Director and Clarence Sawhill, Assistant Conductor, also pictures of the three Band Emblems.

Interesting reviews of the "Illinois Bands", by the University Department of Public Information; and of the "Sousa Memorial Library, each by the University Department of Public Information, and of "The Carl Busch Collection" by Fran Myers, (Mrs. E.E. Bauer), University Editor, Champaign News-Gazette, combined to give to each person attending the Concert, the best possible general information regarding the Department of Bands at Illinois, also a full page picture of the Busch Collection, and two full pages of Band Formation pictures, one page being devoted to games with Southern California, Ohio State and Northwestern, and the other to games with Notre Dame, Indiana and Michigan.

What a Library of musical information and inspiration to be treasured! How fortunate are those who preserve this 1938 Souvenir Program to-day. It is a gold mine of data regarding the musical Collections and Band activities on the Illinois campus.

The Concert Band--

Season 1937-1938

Albert Austin Harding, Director

Mark Hindsley, Assistant Director; Clarence Sawhill, Assistant Conductor; Clyde A. Webber, Treasurer and Business manager; Keith Wilson, Librarian; Fred Westphal, Assistant Librarian; Harvey C. Zorn, Band President; Bernhardt Kuschel, Vice-President; William B. Browder, Secretary; Donald L. Prohl, Quartermaster; Arden Wilson, Drum Major; and Ray Shawl, L.L. Steimley, Paul Hines and Ernest Weller, Members of the Welfare Committee.

Alto Clarinet	W.J. Rhinehart	B-Flat Clarinet
P.H. Hines*	Clinton Cobb	Keith Wilson*
F.B. Bauer*	F.P. Ballard	B.C. McGarrity*

Fred Westphal*
J.K. Van Slyke*
Ralph Florentini*
R.L. Metcalf*
J.D. Overman*
Oreste Michi
Norman Eisenstein*
J.R. Greenwell*
S.E. Levin*
R.K. Barclay*
T.E. Gause*
H.B. Knight*
Roy Christopherson*
J.W. Alexander*
R.P. Scheffler*
D.R. Pettigrew
R.E. Larsen
J.A. Gore
S.M. Harrison
J.L. Murphy
M.E. Taylor

Basset-Horn

Frank Lescher

Bass Clarinet

N.A. Goldberg*
C.H. Shea*
K.W. Dickhut*
R.E. Younggren
R.D. Eckhardt

Contra-Bass Clarinet

Clarence Sawhill*
W.L. Boggs*
G.E. Troutt*

Alto Saxophone

C.B. Vance*
G.E. Leech
F.J. English

Tenor Saxophone

G.C. Pentz
J.B. McCann

Baritone Saxophone

C.T, Karlburg

Bass Saxophone

R.W. Rohlfing

Flute and Piccolo

F.C. Gedge*
D.L. Pfohl*
C.H. Bachman*
J.W. Coltman
L.S. Palma*
H.D. Eglin*
H.S. Confer
R.N. Weidner
R.A. Koehnemann

E-flat Flute

W.B. Browder

Oboe

H.C. Zorn*
E.C. Kalb*
E.W. Dolch*
H.W. Bergman

English Horn

J.F. Richardson*
W.A. Nechoda

Baritone Oboe

H.J. Finkel

Heckelphone

B.B. Wyman*

Tenor Sarrusophone

R.M. Tibbetts

Bassoons

R.I. Shawl*
J.A. Edwards*
J.R. Stanton
J.D. Campbell
R.F. Barnes

Contra Bassoon

A.E. Cannon

String Basses

T.G. Butler
W.E. Skidmore*

Harp

Edna Michael*

Marimba

R.T. Simmons*
Geraldine Elliott*

Tympani

J.R. Engstrom*
W.F. Ludwig*

Drums

G.M. Turmail*
R.B. Cogdal*
C.W. Mautz*
H.E. Hamilton

Propertymen

D.W. Hull*
J.W. Fluck

Flugel-horns

D.S. Myers
V.C. Hoefner

Alto Flugel-horn

R.R. Merner

Cornets

W.E. Lynes*
M.H. Hindsley*
W.H. Barbour
H.O. Sexton
R.W. Work*
D.E. Smith
H.C. Hines

Trumpets

J.W. Seargeant*
L.P. Little*
C.M. Hendricks*
R.E. Shank*

French Horns

R.G. Yapp*
R.J. Dvorak
W.E. De Turk*
Don Hatch
T.G. Butler
A.G. Anderson*
E.E. Tucker
H.K. Norris
L.W. Gougler
L.R. Cole

Baritones

A.E. Garrels
J.M. Elliott

E-flat Bass

L.L. Steimley

BB-flat Basses

J.D. Moses*
E.E. Weller*
A.J. Hatch*
W.A. Felts*
Edwin Krebs*

EE-flat Bass

J.R. Van Nice

Trombone

G.M. Duker*
H.S. Frederick*
L.A. Hansen
B.M. Kuschel*
H.P. Harper

Bass Trombones

G.K. Grose*
W.C. Pierce

Euphoniums

J.L. Glover*
D.B. Lindsay*
J.N. Froman

*Denotes wearing varsity band emblem.

FIRST REGIMENTAL BAND ROSTER,

1937-1938

MARK HINDLSEY, CONDUCTOR

R.A. Koehnemann, C.H. Mercer, J.E. Hubbard, A.J. Mikuta, J.C. Wilson, S.D. Stinson, D.K. Zimmer, L.M. Adams, flutes and piccolos; H.W. Bergman, W.A. Nechoda, H.J. Finkel, G.M. Slusser, R.W. Koyl, oboes; W.A. Nechoda, English horn; R.F. Barnes, E.D. Greiner, A.C. Schultz, bassoons; C. Kurtsman, ,.W. Durrant, R.A. Stein, R.L. Keiffer, G.E. Troll, I.L. Banks, R.S. Parks, J.S. Griffith, F.A. Youman, C.W. Eichstaedt, J.S. Swanson, J.M. Britton, E.E. Dale, D.O. Johnson, M.E. Taylor, W.A. Gross, H.D. Petty, S.E. Dillavou, R.C. DeWolf, G.L. Feltz, F.H. Schott, J.N. Levey, C.L. Stewart, A.L. Abney, B-flat clarinets; K.L. Kaelin, N.V. Filbey, Alto Clarinet; R.D. Eckhardt, R.W. Rohling, Bass Clarinet; F.J. English, J.R. Rhinehart, R.W. Harriman, Alto Saxophones; J.B. McCann, W.E. Otey, Tenor Saxophones; C.T. Karlburg, Baritone Saxophone; D.S. Myers, V.C. Hoefner, W.H. Barber, B.R. Merner, J.W. Lowman, R.S. Hunter A.A. Eisenstein, W.L.

Summers, R. Fox, M.R. Elsberry, J.H. Stevens, W.E. Moore, C.B. Hoffman, H.E. Brockman, W.R. Nelson, Cornets and Trumpets; W.C. Pierce, W.W. Mann, P.J. Powlen, R.F. Fisher, D.R, Rowland, J.P. Lumbrazo, L.E. Harker, Trombones; J.M. Froman, J.M. Elliott, G.A. Phillips, W.W. Witort, Baritones; L.R. Cole, E.W. Moore, O.C. Worley, B.Moncreiff, J. Mashman, G.F. Ludvik, P.F. Lester, Horns; E.E. Haworth, W.J. Watchler, H.M. Kirby, C.W. Inskip, W.G. Dugan, S.E. Gail, basses; J.H. Cravens, Tympani; W.H. Fisher, Bass Drum; G.E. Edwards, Cymbals; J.D. Lockhart, J.W. Viger, G.B. Simpson, Snare Drums; H.J. Halterman, H.D. Leeper, Propertymen; J.D. Kell, Drum Major.

SECOND REGIMENTAL BAND

CLARENCE SAWHILL, CONDUCTOR

Bert Boggs, Edward G. Camealy, Austin E. Garrels, Charles M. Hendricks, Paul H. Hines, Edward C. Kalb, J. Gordon Pettygrew, George M. Turmail, Keith Wilson, Student Conductors.

Section A—Roster, 1937-1938

V.W. Lenz, R.A. Silverman, flutes and Piccolos; R.H. Driggs, D.W. Tuley, A.E. Morris, C.J. Gasche, B.C. Endelman, P.B. Hannig, J.H. Caveglia, L.D. Davis, J.M. Christensen, E.J. Goodwin, H.J. Lisbeth, C.E. Andrews, R.B. Maxwell, T.G. Wright, A,R. Kemp, W.H. McQuiston, B-flat Clarinets; W.W. Wishart, I. Zabin, B.A. Griswold, J.R. Hanson, F.W. Rhine, A.F. Hammerstrom, Alto Saxophones; L.H. Terry, Tenor Saxophone; W.G. Voight, Oboe; R.F. Dickerson, H.N. May, D.E. Feutz, N.P. Cantrall, J.R. Gregory, C.H. Apple, M.B. Morgan, T.S. Land, D.N. Hanson, Cornets; F.A. Clark, F.H. Mades, R.H. Hafner, W.W. Bass, F.A. Stone, R.A. Brandt, F.R. Stewart Trumpets; W.J. Cooley, J.D. Henricks, C.R. Chambers, Horns; J.W. Van Gorkon, C.R. Brown, E.A. Doisy, E.T. Wanderer, C.O. Rice, J.C. Austin, R.D. Holch, D.F. Mitchell, C.G. Glenn, Trombones; T.D. Sayler, R.E. Flexman, R.J. Ellingen, W.D. Schiller, Baritones; C.H. Apple, B.C. Endleman, Propertymen; J.W. Berger, H.G. Walk E-flat Basses; J.S. Roane, M.Y. Bimge, BB-flat Basses; J.D. Kell, Tympani; R.H. Murray, Bass Drum; G.E. Edwards, Cymbals; A.J. Sucherman, W.H. Hart, Snare Drums.

ROSTER, 1937-1938

Section B

J.M. Knopp, Flute and Piccolo; F.G. Nearing, M.R. Lundsten, C.F. Shriver, R,S. Day, E.C. Chapin, H.P. Kelley, W.F. Boehm, E.J. Wolf, W.B. Black, M.E. Howard, C.G. Arnold, D.K. Schweitzer, C.E. Stisser, A.M. Spiers, C.M. Bradley, D.M. Gray, W.H. Bohlen, B-flat Clarinets; H.E. Koehnemann, C.D. Walter, R.R. Helm, Alto Saxophones; G.R. Beam, Tenor Saxophone; A.B. Cosby, Baritone Saxophone; W.H. Orr, Oboe; R.F. Whitlock, D.F. Hackett, L.G. Sill, K G. Britton, J.R. Sampson, J.C. Bradbury, H.K. Foute, P.E. Karstrom, F.E. Butz, E.W. Stanfield B.J. Kerr, K.A. Kvistad, K.D. Smith, K.C. Lowry, Cornet; W.A. Guyton, D,H. Turner, Horns; R.H.

White, C.G. LeVee, I ,P. Richey, B.C. Cutler, R.E. Martin, J.A. Linneman, J.W. Martin, Trombone; J.T. Polzin, W.S. Lorenz, Baritones; W.S. Lorenz, J.K. Glover, Propertymen; C.E. Harper, W.S. Baker, W.W. Koelling, L.L. Linn, R.H. Mullins, E.B. Farris, E.G. Whiteleater, Basses; W.G. O'Neill, Tympani; W.J. Hoel, Bass Drum; F.L. Mailander, Cymbals; W.R. Strantz, P.C. Burt, E.E. Maki, J.K. Glover, Snare Drums.

INTERESTING PERSONALITIES IN THE 1937-1938 BAND

Ed Kalb, Springfield, Ill., excellent oboe player, served as Chief Illinwek. He was one of the best in this colorful character who ever strutted his Indian stuff between halves in the Stadium. He did his stunt exceptionally well. He carried more of the facial expressions of an American Indian than any Illiniwek, and many of them were capable in the act, although he was of German origin.

Bert C. McGarrity, Virginia, Minn., a clarinet player, served as a part-time assistant in charge of clarinets. James Van Slyke, Waukegan, Ill., was one of the better clarinet players. He served as Director of Bands in Washburn College, Topeka, Kansas. Oreste Michi, a Bohemian lad from Chicago, was an exceptional clarinet player, with a well developed technique.

"He was a very short little fellow, but he played a lot of clarinet", observed, Harding.

Michi was appointed to the United States Military Academy, West Point, where he became a member of the Band, later holding first chair in its clarinet section. He resigned from the Army and took work in Harding's graduate class at Illinois. He served as Director of Music in one of the "Iron" towns of the Upper Peninsula of Michigan, possibly Ironwood or Iron River. He is now located at Maine Township High School, Maywood, Ill.

Bert Boggs, clarinetist, came from Veedersburg, Ind., where his father was publisher of the newspaper. Boggs was a member of Alpha Tau Omega fraternity.

Near the End of a Perfect Day—for old University Hall.

CHAPTER FORTY-EIGHT

NINTH ANNUAL CONVENTION, AMERICAN BANDMASTERS ASSOCIATION, UNIVERSITY OF ILLINOIS

March 21-24, 1938

It was a notable gathering of famous bandmasters from all parts of the United States and Canada, when the ninth annual meeting of the American Bandmasters Association was held on the campus of the University of Illinois. Harding, who had been elected President of the Association at the 1937 meeting held in Milwaukee, was in charge of the meeting.

In a farewell to the Association, President Arthur Cutts Willard of the University, said:-

"To the Members of the American Bandmasters Association:

The University of Illinois and the University of Illinois Bands consider it a privilege to have been your hosts during your ninth annual convention. We hope your visit has been throughly enjoyable and that the events of these few days have made a definite contribution to the realization of your ideals. It has been a pleasure to have you with us on this, your first visit to the University of Illinois.

Arthur Cutts Willard,
President, University of Illinois".

An Elaborate Souvenir Program

President Harding, assisted by the staff of the Bands Department, the student officers of the Bands, the welfare committee, and numerous faculty and staff members, published a beautiful and elaborate Souvenir Program of the convention.

This Program was appropriately pictorial, with cuts of prominent Bandmasters from all parts of the nation, interspersed with comment, historical narrative, list of officers and members, climaxed with the Program of the Grand Concert given in the University Auditorium, Thursday evening, March 24, 1938.

Death--No Holiday

The position of honor in the pictures of band leaders was rightfully given to the great John Philip Sousa, First Honorary Life Pre-

sident of the A.B.A., who had slipped into the quest of the greatest adventure in 1932--or approxmately six years before the meeting on the Illinois campus. Sousa is portrayed in his navy uniform, his cap as a lieutenant-commander being most impressive, likewise most impressive, likewise most becoming to Mr. Sousa.

Death had not been idle during the year immediately before the meeting on the Illinois Campus, invading even the official ranks of the A.B.A.

Memorial by members of the American Bandmasters Association, March, 1951, at Grave of John Philip Sousa, in Congressional Cemetery, Washington, D.C. Note--Harding, as Speaker, at extreme right of the picture.

Walter M. Smith, Director of Walter Smith's Band, Boston, and Vice-President of the A.B.A., had passed on, at the extremely early age of 46, with the brave words:-

"I'm not afraid . . . . . .I'll meet it step by step".

"These were the last words of Walter Milton Smith, beloved Vice-President of the American Bandmasters Association and famous bandmaster and cornet virtuoso of Boston. To us who intimately knew this distinguished and lovable personality, these words sound characteristically familiar. We know that Walter Smith met life step by step, unafraid, and with the strength of character and sincerity of purpose that made him a man among men.

"We have lost a great leader and a great friend. But we shall never lose the inspiring influence that shall always be ours for having known Walter Milton Smith. So fitting are the words of James Whitcomb Riley:

"I cannot say, I will not say
That he is dead. He is just away.

Think of him the same, I say
He is not dead--he is just away.

(By Frank Simon, in The School Musician).

An excellent portrait of Smith appeared in the Sôuvenir Program, immediately following that of the great Sousa.

Pictures of Other Bandmasters

A full page panel of seven portraits carried the pictures of Glenn Cliffe Bainum, Director of Bands, Northwestern University, Evanston, Ill., Secretary-Treasurer, A.B.A.; Harold Bachman, then Director of Bands, University of Chicago; Lieut. Charles Benter, Leader, U.S. Navy Band, Washington D.C.: A.R. McAllister, Director Band, Joliet, Ill. Township High School; and Joseph Bergeim, Director of Band, North Division High School, Milwaukee; members of the Board of Directors, A.B.A., and Mark H. Hindsley, Assistant Director of Bands, University of Illinois, Chairman, Local Arrangements, 1948 A.B.A. Convention on the Illinois campus.

A Brief History--American Bandmasters Association

The first meeting of bandmasters to consider an association for the group in the United States and Canada was held at the Hotel Pennsylvania, New York, July 5, 1929. Preliminary inquiry by Dr. Edwin Franko Goldman and other bandmasters regarding the feasibility of such an organization was favorable with the great John Philip Sousa being in full accord. The A.B.A. was organized at this meeting at the Hotel Pennsylvania with its objectives as:-

". . .mutual helpfulness and the promotion of better music through the instrumentality of the band...to secure the adoption of a universal band instrumentation so that band publications of all countries will be interchangeable; to induce prominent composers of all countries to write for the band; to establish for the concert band a higher standard of artistic excellence than has been generally maintained; and to do all possible to raise the standards of bands and band music".

Ninth Annual Grand Concert---American Bandmasters Association Convention, University of Illinois, March 21-24, 1938.

American Bandmasters Association Convention---March 21-24, 1938. Left to Right--Frank Simon, Armco Band, Middletown, Ohio; Captain Charles O'Neill, Quebec, Canada; Karl King, Fort Dodge, Iowa; Edwin Franko Goldman, New York; Herbert Clarke, Long Beach, Calif; and Harding

American Bandmasters Association---Ninth Annual Convention, University of Illinois, March 21-24, 1938.

Among those who attended the first meeting and became charter members of the Association were: Capt. Charles O'Neill, A.A. Harding, Dr. Frank Simon, Capt. R.B. Hayward, Lieut. J.J. Gagnier, Lieut. Charles Benter, Victor J. Grabel, Arthur Pryor, and Dr. Goldman.

Officers were elected, as follows--Dr. Goldman, President; Captain O'Neill, Vice-President; Victor J. Grabel, Secretary; A.A. Harding, Treasurer; and Herbert L. Clarke, Frank Simon, Arthur Pryor and Capt. Hayward, Directors. John Philip Sousa was elected Honorary Life President. Dr. Goldman was elected Honorary Life President in 1933 after retiring from the active presidency of the Association, which was incorporated March 13, 1930 under the laws of the State of New York, the incorporators being Goldman, Grabel, Harding, Simon and William J. Stannard.

The first convention was held in Middletown Ohio, in March, 1930. This convention laid the foundation for the subsequent activity of the Association, being greatly aided by Dr. Frank Simon, Director of the Armco Band, Middletown.

Subsequent conventions have been held in Boston; Washington, D.C.; Chicago, Toronto, Cincinnati, Interlochen, Milwaukee, the University of Illinois and in other cities.

The work of the Association has expanded with the years. Its importance has been felt throughout the world of music. Bandmasters have become acquainted. Many excellent andenduring compositions have been written for the band, and with their premieres at concerts held during conventions of the Association. Great progress has been made in standard instrumentation for American bands. Publishers have cooperated, as have instrument manufacturers, many of these two groups becoming associate members of the Association. The field of the band and of band music has been greatly benefited in many directions through the accomplishments of the American Bandmasters Association.

PROGRAM
AMERICAN BANDMASTERS ASSOCIATION,
NINTH ANNUAL CONVENTION,
UNIVERSITY OF ILLINOIS,
March 24, 1938

(On Account of the large number of Guest Conductors attending the convention, each number on the Grand Concert Program was limited to a short composition).

1. March--The Rifle Regiment. . . . . Sousa
   Conducted by Capt. Howard C. Bronson,
   Director, Kable Bros., 129th Infantry Bands, Mt. Morris, Ill.
   President, U.S. Army and Navy Bandmasters Association

2. Hungarian Dance from Ballet Suite, "The Enchanted Lake". Tschaikowsky
   Conducted by Ernest N. Glover,
   Assistant Director, Armco Band, Middletown, Ohio.

3. Concert Waltz, "The Traveler" (Dedicated to John Philip Sousa) . Buys
   Conducted by Peter Buys,
   Conductor, Hagerstown Municipal Band, Hagerstown, Md.

4. Berceuse and Finale from "The Fire Bird" . . . . . Stravinsky
   Conducted by Raymond F. Dvorak,
   Director, University of Wisconsin Bands, Madison, Wis.

5. "A Woodland Serenade" . . . . . Mascheroni-Grabel
   Conducted by Victor J. Grabel,
   Director, Chicago Symphonic Band

6. Hymn and Processional . . . . . Busch
   Conducted by Harold Bachman,
   Member, A.B.A. Board of Directors,
   Director, University of Chicago Band

7. Divertissement, "The Trumpeters" . . . . . Agostini
Conducted by Glenn Cliffe Bainum,
Secretary-Treasurer, American Bandmasters Association
Director, Northwestern University Bands, Evanston, Ill.
Played by Messrs. Lynes, Barbour, Sexton, Work, Smith, Hines.

8. Overture, "Knight Errant" . . . . . O'Neill,
Conducted by Capt. Charles O'Neill,
Past President, American Bandmasters Association,
University of Wisconsin School of Music, Madison, Wisc.
Formerly, Director of Music, 22nd Royal Regiment, Quebec.

9. War March of the Tarters . . . . . King
Conducted by Kark L. King
Director, Fort Dodge Municipal Band, Fort Dodge, Iowa

10. "Past Glad Hours" . . . . . Clarke
Conducted by Herbert L. Clarke
Past-President, American Bandmasters Association
Director, Long Beach Municipal Band, Long Beach, Calif.

11. March, "Steady Boys" . . . . . .Thiele
Conducted by C.F. Thiele,
Secretary, Canadian Bandmasters Association, Waterloo, Ontario.

12. "Oriental Rhapsody" . . . . . Hayward
Conducted by Captain R.B. Hayward,
Bandmaster, Toronto Concert Band, Toronto, Ontario.

13. Overture, "Charlemagne" . . . . . Richards
Conducted by John J. Richards
Director, Sterling Municipal Band, Sterling, Ill.

14. "Maria! Mari! . . . . . di Capua, paraphrased by Alford
Conducted by Joseph Bergeim,
Member, A.B.A. Board of Directors,
Director, North Division High School Band, Milwaukee, Wis.

15. Rhapsody in Rhumba . . . . . Bennett
Conducted by A.R. McAllister,
Member A.B.A. Board of Directors
President, National High School Band Association
Director, Joliet High School Band, Joliet, Ill.

16. March, "Advance of Aluminum" . . . . . Gabriel
Conducted by James C. Harper,
Director, Lenoir High School Band, Lenoir, N.C.

17. Finale from "A Life for the Czar" . . . . . Glinka
Conducted by Frank Simon,
Past President, American Bandmasters Association
Director, Armco Band, Middletown, Ohio

18. March, Wisconsin's Pride . . . . . King
Conducted by Carl Christensen
Director, South Dakota State College Band, Brookings, S.D.

19. Cortege from "Mlada" . . . . . Rimsky-Korsakow
Conducted by Edwin Franko Goldman,
Honorary Life President, American Bandmasters Association
Director, The Goldman Band, New York City.

20. Finale from Welsh Rhapsody" . . . . . Edward German
Conducted by A.A. Harding,
President, American Bandmasters Association,
Director, University of Illinois Bands, Urbana, Ill.

"The Stars and Strips Forever"

Fiftieth Anniversary Concerts

March 13-14, 1940

The Program for the Home Concert of 1940 pictured the Illinois Military Band of 1890 in contrast to the great and massive Illinois Concert Band of 1940. In fact, two pictures of the massed Bands of 1940 were included in the beautiful Programs distributed at the Concerts. Also included were the Illinois Band Emblems, a full page of 1939 Football Band formations.

The Program was opened with Overture to the opera, "The Maid of Pskov", by Rimsky-Korsakov; and closes with Echoes from the Illinois Stadium, conducted by Hindsley, and Paraphrase on "Lady of Spain" (new) by Evans-Cailliet.

Other numbers played were Symphony No. 5, Opus 82 (Second and Third Movements) by Sibelius; Rhapsodia and Capriccio from "Symphonic Munutes", by Dohnanyi; Baccanale from the Opera, "Tannhasuser", by Wagner; "En Bateau" from Petite Suite, by Debussy; March and Finale from the Opera, "The Golden Cockerel", by Rimsky-Korsakov; Scene de Bacchanale from "Ballet Suite" by Henry K. Hadley, deceased only a year previously, this number being from the manuscript collection in the Sousa Library on campus; Introduction and Fugue on the old English tune, "Under the Spreading Chestnut Tree" (new) by Weinberger; "Fugato on a Well-Known Theme", by Robert McBride; "The Prima Donna" from Characatones" Suite (new), by Morton Gould and introduced in original orchestra form by Paul Whiteman; Rhapsody, "King Orry" (new) by Haydn Wood; and of course, a Sousa March, "Golden Jubilee," played in honor of the March-King's own Golden Jubilee Year.

WILDHAGEN'S CONTRIBITION

Arthur R. Wildhagen '33, Assistant to the Director, Public Information Office, on the Illinois campus, presented, in the 1940 Program, as he and other members of the Information Office had done in other years, a review

of the work of the Bands over the years, beginning with one item as early as 1872 when the band played for the first time at Commencement. The Harding tenure, the Sousa Memorial Library, the work of the Football Marching and Singing Band are all carefully reviewed in this Program.

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EXPLANATION OF HARDING'S TRANSCRIPTIONS

"One of the most important types of research in connection with the work of the University of Illinois Bands is the exploration of orchestral and other instrumental literature in search of material that would lend itself to effective transcription for the modern concert or symphonic band. This is a service that has been generally welcomed and encouraged by composers, publishers and bandmasters. The bands' public performances are to a considerable degree "by-products" of this educational program, and as the University of Illinois Bands are nonprofit organizations, their concerts are open to the public".— Note, in 1940 Souvenir Program.

PERSONNEL NOTES OF THE 1939-1940 BAND

D.R. Tschabold, Bass Saxophone, Concert Band, and D.F. Tschabold, Trombone, Second "Reg"., twin brothers, were among the extremely few "twins" in Harding's long experience.

Joe Rasmusson, Cornet, Waukegan, Ill., went on to the United States Marine Band.

The Concert Band

1939-1940

Albert Austin Harding, Director

Mark Hindsley, Assistant Director; Clarence Sawhill, Assistant Conductor; Clyde Webber, Treasurer and Business Manager; Keith Wilson, Assistant; Haskell Sexton, Assistant; James Van Slyke, Band President; and Librarian; Harold Hines, Vice-President; Robert Work, Secretary; Howard Yarnell, Propertymaster; and Ray Shawl, L.L. Steimley, John Engstrom and John Alexander, Members of the Welfare Committee.

Roster

B-flat Clarinets

J.L. Van Slyke*
Keith Wilson*
Oreste Michi*
Ralph Florentine*
J.R. Greenwell*
R.L. Hunt*
Roy Christopherson*
Austin McDowell*
L.J. Christy
E.H. King*
Norman Eisenstein*
J.L. Marsh*
S.W. Vycital*
R.A. Cline
W.O. Kuyper
H.A. Harnois*
W.J. Carmichael*
E.H. Egli
R.E. Larson*
J.A. Cooper*
J.S. Gore*
A.D. Mohler
M.H. Channon

S.M. Mamer*
R.A. Stein
J.W. Alexander*
S.M. Harrison*
S.D. Wright

Alto Clarinets

W.J. Rhinehart*
T.C. Cobb*
J.H. Caveglia
A.N. Hiken
W.R. Magill

Bass Clarinets

N.A. Goldberg*
R.E. Younggren*
R.W. Rohlfing*
J.L. Biedelman
A.E. Morris

Contra-Bass

Clarence Sawhill*
W.A. Gross

Alto Saxophones

C.B. Vance*
G.E. Leech*
R.L. Doyle*

Tenor Saxophone

C.A. McKenzie

Basset-horn

Frank Garland

Baritone Saxophone

J.R. Blomquits

Bass Saxophone

D.R. Tschabold

Flutes and Piccolos

G.E. Morey*
J.W. Coltman*
H.D. Eglin*
J.P. Dolch*
G.C. Van Steenberg
W.J. Dale
R.B. Clark
Allen Lundahl
C.A. Sperati

E-flat Flutes

C.H. Mercer*
R.C. Dale

Oboes

E.W. Dolch*
J.J. Schuster*
David Kaplan
F.C. Hanson

English Horns

W.A. Nechoda
H.O. Macintire

Baritone Oboe

H.W. Bergman

Heckelphone

B.B. Wyman

Bassoons

Julius Turk*
Ray Shawl*
C.T. Meyer
M.S. Kessler

Contra-Bassoon

A.E. Cannon*

Marimba

Nina Coffing*
Nadine Renner*

Cornets

Heskel Sexton*
Mark Hindsley*
R.W. Work*
H.C. Hines*
A.M. Cucci*
G.W. Yapp
J.L. Rasmussen

Trumpets

V.C. Hoefner*
Ernest Englund*
R.B. Kite
W.N. McAtee
W.D. Cole

Flugel-horns

D.S. Meyers*
L.S. Morrison*

French Horns

Don Hatch*
R.G. Yapp*
L.W. Gougler*
J.M. Elliott*
Rowland Smith*
A.C. Bottin
J.W. Davidson
N.H. Fitch
L.N. Davis

Trombones

L.A. Hansen*
H.S. Frederick*
Lyman Starr*
R.K. Newton
R. Omeis

String Basses

Grace Harriman
H.W. Safford

Harp

Edna A. Michael*
Marjorie Schrimer

Bass Trombones

E.A. Doisy
J.H. Hampton

Euphoniums

J.N. Froman*
L.E. Gillhouse*

Tympani

J.R. Engstrom*

Drums

R.B. Cogdal*
G.E. Hamilton*
J.D. Carson*
Isreal Kliger
M.L. Myers
W.J. Hoel

Propertymen

H.W. Yarnell*
R.S. Kiester

Baritones

G.A. Phillips*
J.L. Bagg

E-flat Bass

L.L. Steimley

BB-flat Basses

W.A. Felts*
Edwin Krebs*
S.W. Tehon*
V.J. Wilson
K.B. Berg
D.J. Stadfield

*Denotes wearing varsity band emblem.

FIRST REGIMENTAL BAND

1939-1940

MARK HINDSLEY, CONDUCTOR

L.N. Adams, G.W. Ahlf, R.C. Dale, C.E. Forseberg, M.J. French, W.W. Peura, P.A. Ramsdell, F.E. Trobaugh, C.W. Westphal, Flutes and Piccolos; F.C. Hanson, S.A. Mandel, Oboes; A.F. Hammerstrom, M.S. Kessler, Bassoons; R.H. Anderson, W.A. Aron, H.R. Buchanan, R.S. Day, R.H. Driggs, J.S. Griffith, A.N. Hiken, K.C. Holton, R.W. Hoover, D.D. Huxtable, C.J. Janney, L.J. Krieter, R.H. Lawbaugh, J.N. Levey, R.L. Lightall, W.R. Magill, J.R. Mail, H.A. Miller, E.A. Ofenloch, Stephen Sartoris, F.R. Smith, R.G. Stewart, J.A. Stitzel T.A. Varges, Hubert Wegener, J.L. Whisenand, B-flat Clarinets; J.L. Johnson, R.M. Pilchard, Alto Clarinets; A.E. Morris, A.M. Spiers, Bass Clarinets; H.E. Koehnemann, A.P. Nelson, D.R. Tschabold Alto Saxophones; J.D. Anderson, J.R. Blomquist, Tenor Saxophone; R.E. Miller, Baritone Saxophone; D.G. Bangert, L.J. Cuddington, J.B. Denholm, H.L. Dick, A.H. Eisenstein, W.G. Griffith, K.W. Johnson, E.H. Kanitz, H.F. Kroening, M.J. Lund, R.J. McIntosh, W.E. Moore, R.L. Parker, S.R. Pamberton, L.G. Sill, W.P. Stenborg, H.A. Stone, J.C. Stough, R.J. Thompson, L.P. Twichell, Cornets and Trumpets; E.A. Doisy, B.E. Fulk, J.H. Hampton, W.J. Hunter, C.J. LaVee, R,E. Martin, R.J. Michalee, R.M. Moery, L.R. Strang, Trombones; Leondard Bantz, R.G. Langebartel, D.H. Lory, R.N. Parker, S.G. Paulson, Baritones; M.L. Beal, L.N. Davis, R.W. Forst, P.F. Lester, B. Moncrieff, D.K. Taggart, F.A. Wilson, A.J. Witkin, Horns; C.D. Ainsworth, W.S. Baker, W.L. Fleming, S.E. Gail, D.L. Hayes, M.R. Kornmeyer, D.J. Stadfield, A.C. Trakowski, Basses; J.H. Cravens, Tympani; G.E. Edwards, W.J. Hoel, R.J. Murray, Bass Drums; D.R. Mason, G.B. Simpson, J.W. Viger, C.W. Davis, Snare Drums; H.C. Lyman, R.L. Parish, Marimba; E.B. Farris, F.E. Schuettge, B.J. Towle, Propertymen; C.W. Davis, Drum Major.

SECOND REGIMENTAL BAND

1939-1940

CLARENCE SAWHILL, CONDUCTOR

STUDENT CONDUCTORS

ORESTE MICHI HASKELL SEXTON

DONALD MYERS JAMES VAN SLYKE

Section A

P.F. Berger, A.W. Farlow, J.H. Finfrock, J.M. Heaps, G.C. Wetzel, Flutes and Piccolos; J.O. Davis, C.W. Draper, H.M. Hollender, W.J. Hoover, R.W. Koyl, L.S. Lewis, D.A. Nigro, Wayne Perkins, N.E. Pistorious, B.J. Towle, J.E. Whiteside, I.A. Zipperstein, B-flat Clarinets; L.C. Taylor, Alto Clarinet; R.E. Jolly, Bass Clarinet; D.L. Drake, C.E. Huwen, J.W. Landis, Alto Saxophones; E.C. Woodall, G.E. Wuellner, Alto Saxophones; A.E. Fossland, D.L. Hillier, J. Leach, F.A. Saikley, Tenor Saxophone; R.E. Miller, Baritone Saxo.hones; T.A. Wuley, Oboe; F.A. Clark, H.K. Foute, W.H. Justi, N.E. Kendell, T.E. Malan, J.G. Pennington, F.N. Stewart, H.E. Taylor, W.B. Wood, Cornets; J.C. Halterman, Flugelhorn; W.F. Baker, E.W. Cardiff, T.J. Coghlan, C.F. Cole, H.W. Garvin, J.J. Griffin, L.M. Grigsby, Trumpets; A.R. English, J.D. Hendricks, R.E. Howell, J.W. Loots, A.L. McClish, J.E. Roll, D.B. Sailor, Horns; B.R. Eichler, C.A. Gierach, F.J. Helms, M.E. Hiatt, R.H. Karraker, R.E. Keifer, R.S. Kiester, A.E. Kuby, F.K. Lawson, K.L. Maters, W.H. Nancy, D.F. Tschabold, R.H. Tuchel, Trombones; P.S. Barnard, C.W. Brown, T.R. Clemons, W.J. Rhodes, D.M. Stockbarger, Baritones; R.J. Lindley, J.D. Littlejohn, E-flat Basses; P.F. Morenz, W.H. Whetstone, BB-flat Basses; R.E. Ten Eyck, Tympani; C.D. Filson, Bass Drum; M.W. Forth, Cymbals; R.A. Alexander, G.M. Boyle, E.E. Rains, Snare Drums; T.R. Clemsons W.J. Rhodes, Propertymen.

Section B

F.L. Lundal, Flute and Piccolo; T.A. Beach, Sidney Barsky, R.L. Grove, E.L. Haynes, J.C. Laegeler, R.A. Leach, Alfred Lupo, D.O. Miller, C.C. Mills, C.N. Mitchell, J.L. Nelson, A.J. Piana, M.T. Oakland, E.R. Schmitz, J.F. Slager, E.P. Strauch, B.W. Taylor, B-flat Clarinets; C.R. Peabody, Oboe; A.H. Beebe, R.H. McQuiston, C.D. Walker, Alto Saxophones; J.W. Foley, J.J. Molof, W.C. Prather, C.A. Schoessel, Tenor Saxophones; J.E. Carlson, W. Fitzjarrald, J.A. Heuer, E.P. Lofgren, J.C. Mosher, R.G. Whited, Cornets; K.J. Conway, R.D. Kerr, Seymour Gitelman, J.H. Kalk, D.J. Ragan, W.W. Watkins, Trumpets; D.G. Haass, H.D. Halterman, J.A. Hancock, W.G. Hibsch, C.W. Iverson, A.C. Leach, V.H. Smith, E.V, Stevenson, D.R. White, Trombones; N.R. Fox, J.E. Gilster, W.H. House, D.M. Jackson, P.D. Jones, R.R. Paxton, N.G. Stocker, Baritones; W.D. Cole, W.B. Goff, C.H. Mayer, Horns; R.W. McClure, R.C. Shaw, E-flat Basses; E.T. Ryan, BB-flat Bass; T.E. Schuettge, Tympani; R.S. Bowman, S.D. Faircloth, Myron Rosenblatt, Snare Drums; R.F.J. Harms, Bass Drum; N.S. Beck, Cymbals; E.L. Lindahl, R.R. Paxton, Propertymen.

The March 15-16, 1939 Concerts
Goldman, Sousa, Alford, Enesco, Wagner,
Ibert, Glazounow, Richard Strauss,
Among Notable Names Included

The Band played, in this Anniversary Concert, a new march, "Golden Gate" by Dr. Edwin Franko Goldman, which he had dedicated to the San Francisco Exposition. Also, given special attention, was Harry L. Alford's newest march, "A Step Ahead", still in manuscript.

Alford wrote and arranged many feature numbers for the Illinois Band. "A Step Ahead" was his latest composition. It was played at the Illinois Band Clinic, in January, 1939, and between that date and the Anniversary Concerts in March, 1939, Alford passed away. The march was named by Harding, who knew what Alford was thinking in composing it, but Alford had named it, tentatively, "A New March". Alford's family did not know of this march. Harding advised his son and daughter, his executors, to publish it. This was one of the best, also one of the most difficult, of the Alford compositions, all of them played by the Illinois Band. Alford attended the Illinois Band Clinic in January, 1939--possibly he realized his sojourn in this world was none too long--when "A Step Ahead" was played from manuscript. One of the most cherished of all Alford compositions was "The World is Waiting For The Sunrise".

Sousa?- - - - - Certainly

Sousa was included with his Suite, "Camera Studies", these being "Flashing Eyes of Andalusia", "Drifting, Just Drifting" and "The Children's Suite", in manuscript form in the Sousa Library on the campus.

The Program--Of Varied Themes

"A Manx Overture", a new composition by Haydn Wood, "with a strong Isle of Man flavor", rewritten for our Illinois Band, was used to open the concert. This was followed by the First and Third Movements of "Symphony No. 2, in B. Minor by the eminent Russian composer, Alexander Borodin, who was distinguished in chemistry, medicine and music (not unlike the great German intellectual, Adolph Sweitzer, who holds four doctorates in four different fields). The First Movement had been rewritten from the French. The Third Movement was Harding's own transcription.

Two Italian numbers were played, Interludio from "Dafni" and "Vendemmia" (Harvest Festival), a new composition, both by Giuseppe Mule, gifted Italian composer, and director of the Royal Conservatory St. Cecilia in Rome, which had just been received by our Band Department preceding the concert and had been rewritten by Harding.

Other numbers included "Excerpts from the Symphonic Poem, "Ein Heldenleben" (A Hero's Life), by Richard Strauss, which was played from manuscript transcription for the exclusive use of the University of Illinois Concert Band and for educational purposes only; "Rapsodia" from "Symphonic Minutes", by Dohnyani, transcribed from manuscript; "Roumanian Rhapsody", by Georges Enesco[1] brilliant Roumanian composer, which had been rescored by Harding; Elsa's Procession to the Cathedral from "Lohengrin", by Wagner, received from the publishers; Polka and Swiss Yodelling Song from "Facade" Suite by William Walton, called "The White Hope of English Music"; and "Triumphal March", Opus 40, by Alexander Glazounow, written for the World's Columbian Exposition, Chicago, 1893, the introductory material of which foreshadows "John Brown's Body", and which was given its performance as a transcription for the modern symphonic band.

"AN ALUMNUS APPRAISES THE BAND"

BY CHARLES A. KILER '92

In this appreciation, Kiler, one of the best known of all Illinois alumni, expresses the high regard in which the University Band is held by alumni.

"Our Band furnishes class and distinction at every University event at which it appears. One can feel the thrill of enthusiasm that envelops the the crowd at any entertainment when the Band plays, songs or marches. There is nothing like our great Band to promote student morale. The organization, under its able and distinguished Director, Albert Austin Harding, furnishes a standard of excellence that rates at the top of all such institutions in the land".

The Office of Public Information repeated, in the Souvenir Program for 1939, the important parts which the Band takes in both campus and off-campus events.

"In addition to the numerous concerts on campus, the Concert Band broadcasts every Monday afternoon over the University Radio Station, WILL. Its sphere of influence is felt far beyond the campus. Once or more

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(1) Enesco served as Guest Conductor on the Illinois campus for several months in 1950, where he consulted with the music faculty, advised students, and led the University orchestra in a concert which taxed to capacity Recital Hall in Smith Memorial Music Building.

each year a concert is given in some metropolitan area in the state. The Band cooperates with the American Bandmasters Association, the Music Educators National Conference, the National High School Band Association, and the Illinois High School Band Association. Many officers and members of these organizations were once members of the Concert Band".

"The First and Second Regimental Bands furnish the necessary music for military ceremonies, athletic contests, etc., in addition to studying and performing a certain amount of concert music, also in training players to advance to the Concert Band. From these three organizations, each fall, a unit of 180 selected musicians, are chosen to play at football games. The Football Band plays at home games and makes one or more trips each fall to other Stadia. This Band strsses three things in its football parade programs--playing, marching, singing. It is the original A Capella singing band. In cooperation with the School of Music, our Bands prepare students to become conductors and arrangers".

University of Illinois Concert Band

Roster--Season, 1938-1939

Albert Austin Harding, Director

Mark Hindsley, Assistant Director; Clarence Sawhill, Assistant Conductor; Keith Wilson and Donald Proehl, Assistants; C.A. Webber, Treasurer and Business Manager; Clark Bachman, Band President; Ralph Florentini, Vice-President; Norman A. Goldberg, Secretary; Bernhardt M. Kuschel, Librarian; John W. Fluck, Quartermaster; and Ray Shawl, Leonard Steimley, James Van Slyke and Richard Cogdal, Members of the Welfare Committee.

E-flat Clarinets

Keith Wilson*
James Van Slyke*
Oreste Michi*
Ralph Florentini*
J.R. Greenwell*
R.L. Hunt
J.D. Overman
R.L. Metcalf*
Austin McDowell
E.H. King
S.E. Levin*
Roy Christopherson*
H.A. Kleinbeck
E.H. Egli
O.J. Novota
W.J. Carmichael
H.B. Knight*
R.E. Larsen*
J.A. Cooper*
S.W. Vycital
H.A. Harnois
T.E. Gause*
Stewart Mamer
J.W. Alexander*
J.L. Marsh*
S.M. Harrison*
J.S. Gore*
R.A. Stein
Carl Kurtzman
D.J. Grieser

E-flat Flute

C.H. Mercer

Oboes

G.A. Conrey
E.W. Dolch*
K.G. Ackermann
J.J. Schuster

Flutes and Piccolos

Donald Pfehl*
G.E. Morey*
F.C. Gedge*
Clark Bachman*
J.W. Coltman*
H.D. Eglin*
K.B. Emery
J.P. Dolch

English Horns

J.F. Richardson*
W.A. Nechoda

Baritone Horn

H.W. Bergmann*

Heckelphone

B.B. Wyman*

Cornets

Haskell Sexton*
Mark Hindsley*
W.H. Barbour*
R.W. Work*
D.E. Smith*
H.C. Hines*
A.M. Cucci

Trumpets

Ernest Englund*
V.C. Hoefner
R.E, Shank*
J.M. Gleason

Flugel-horns

D.S. Myers*
L.S. Morrison

Alto Flugel-horn

R.R. Merner

French Horns

R.G. Yapp*
Don Hatch*
Rowland Smith
L.W. Gougler*
H.K. Norris*
A.G. Anderson*
J.M. Elliott*
T.G. Butler*

Alto Clarinets

Fred Bauer*
W.J. Rhinehart*
T.C. Cobb*
J.H. Caveglia

Bass Clarinets

N.A. Goldberg*
R.E. Younggren*
D.R. McClellan
M.E. Taylor
R.D. Meyer

Contra-Bass Clarinets

Clarence Sawhill*
R.W. Rohlfing
J.W. Fluck*

Alto Saxophones

K.D. Malick*
C.B. Vance*
G.E. Leech*
F.J. English

Tenor Saxophones

J.B. McCann
R.L. Doyle
A.J. Cox

Baritone Saxophone

C.T. Kaelburg*

Bass Saxophone

A.P. Nelson

Bassoons

Julius Turk
Ray Shawl*
J.D. Campbell*
R.M. Tibbetts*
C.T. Meyer

Contra-Bassoon

A.E. Cannon*

String Basses

Alma Garrett
T.G. Butler*
E.G. Camealy

Harp

Edna Michael*

Marimba

Nina Coffing
Nadine Renner

Tympani

J.R. Engstrom*
J.D. Carson

Drums

G.M. Turmail*
C.W. Mautz*
R.B. Cogdal*
G.E. Hamilton*

Propertymen

H.W. Yarnell
H.D. Leeper

Trombones

L.A. Hansen*
B.M. Kuschel*
H.S. Frederick*
Lyman Starr
H.P. Harper*

Bass Trombone

G.K. Grose*
P.J. Powlen

BB-flat Basses	Baritones	Euphoniums
J.D. Moses*	H.J. Beckemeyer*	A.E. Garrels*
W.A. Felts*	C.L. Bennett	J.N. Froman*
A.J. Hatch*	L.E. Gillhouse	G.A. Phillips
Edwin Krebs*		
C.E. Sandy	E-flat Bass	*Denotes wearing varsity band emblem.
S.W. Tehon	L.L. Steimley*	

FIRST REGIMENT BAND

ROSTER--1938-1939

MARK HINDSLEY, CONDUCTOR

J.M. Britten, J.L. Murphy, J.S. Griffith, J.A. Stitzel, R.L. Keiffer, J.L. Whisenand, R.H. Driggs, W.R. Magill, W.A. Aron, W.A, Gross, T.A. Varges, Stephen Sartoris, Frank Garland, F.G. Nearing, J.S. Swanson, S.E. Dillavou, O.L. Durrant, R.H. Lawburgh, D.O. Johnson, C.W. Eickstaedt, H.B. Petty, F.H. Schott, J.C. Wilkins, J.N. Levey, J.R. Mail, P.B. Hannig, R.S. Day, G.L. Feltz, W.M. Taylor, C.G. Arnold, C.A. Moore, G.J. Betts, B-flat Clarinets; W.A. Nechoda, W.G. Voight, R.W. Koyl, G.M. Slusser, Oboes; C.T. Meyer, A.F. Hammerstrom, Bassoons; J.L. Johnson, R.M. Pilchard, Alto Clarinets; A.E. Morris, W.B. Black, Bass Clarinets; L.M. Adams, F.E. Tombaugh, R.C. Dale, C.W. Westphal, R.A. Koehenmann, S.D. Stimson, J.E. Hubbard, M.J. French, P.A. Ramsdell, G.W. Ahlf, Flutes and Piccolos; F.J. English, R.W. Herrmann, A.P. Nelson, H.E. Koehenemann, J.V. Overman, Alto Saxophones; R.L. Koch, Irving Zabin, Tenor Saxophones; F.R. Meltzer, Baritone Saxophone; O.C. Worley, F.A. Wilson, E.W. Moore, P.F. Lester, Bruse Moncreiff, G.F. Ludvik, F.K. Hackett, French Horns; G.A. Phillips, Leonard Bantz, W.W. Witort, S.G. Paulsen, F.R. Dewey, J.N. Reeds, Baritones; J.H. Hampton, C.G. LeVee, R.F. Fisher, J.A. Gregor, E.A. Doisy, D.R. Rowland, M.C. Babb, Trombones; A.H. Eisenstein, J.C. Stough, R.R. Merner, H.A. Stone, E.A. Shilkatis, W.E. Moore, V.K. Johnson, W.P. Stenborg, L.G. Sill, R.L. Parker, H.M. Gill, K.G. Britton, Joe Beecher, R.S. Rose, R.J. McIntosh, D.G. Bangert, H.N. May, R.J. Thompson, D.H. Opel, S.R. Pemberton, W.R. Nelson, M.J. Lund, Cornets and Trumpets; D.J. Stadfield, H.M. Kirby, E.E. Haworth, W.G. Dugán, S.E. Gail, C.D. Ainsworth, L.L. Linne, M.R. Kornmeyer, Basses; J.H. Cravens, Typami; W.H. Fisher, J.D. Lockhart, G.B. Simpson, J.B. McDevitt, G.E. Edwards, D.R. Mason, J.D. Kell, Drums; J.K. Glover, R.A. Hameister, J.K. Latimer, Propertymen; R.W. Koyd, J.D. Kell, Drum Majors.

SECOND REGIMENTAL BAND

CLARENCE SAWHILL, CONDUCTOR

Ralph Florentini, Norman A. Goldberg, Bernhardt Kuschel, Donald Prohl, Ralph Shank, Student Conductors

Section A--Roster 1938-1939

P.F. Berger, L.E. Kinsinger, Flutes and piccolos; C.R. Peabody, Oboe; Hershey Barnett, E-flat Clarinet; L.R. Anderson, D.E. Andrews, Sidney Barsky, J.W. Baus, J.J. Deegan, R.L. Grove, R.W. Hoover, R.E. Jolly, C.B. Kohen, William Kuznitsof, L.S. Lewis, J.D. Littlejohn, R.B.Maxwell, C.C. Mills, N.E. Pistorius, R.A. Ryden, D.K. Schweitzer, C.L. Stewart, J.E. Whiteside, B-flat Clarinets; B.A. Griswold, C.E. Huwen, A.P. Kohl, J.W. Landis, H.J. Low, F.W. Rhine, W.W. Wishart, Alto Saxophones; J.R. Blomquist, Arthur Fossland, J.H. Hamilton, L.H. Terry, Tenor Saxophones; C.H. Apple, W.W. Bass, R.A. Brandt, F.E. Butz, N.P. Cantrell, F.A. Clcark, R.E. Crihfield, R.E. Dickerson, H.M. Duddy, D.E. Feutz, J.R. Greogry, J.J. Griffin J.C. Halterman, P.E. Karlstrom, E.F. Kofgen, J.H. Patterson, J.G. Prnnington, F.R. Stewart, O.J. Swanson, H.E. Taylor, W.B. Wood, Cornets and Trumpets; A.R. English, R.A. Hameister, O.W. Hibbard, D.H. Turner, Horns; T.R. Clemons, G.E. Johnson, W.J. Rhodes, T.D. Aalyer, N.G. Stocker Baritones; J.C. Austin, B.M. Cutler, W.B. Henline, R.H. Karraker, R.S. Kiester, J.W. Martin, R.E. Martin, D.F. Mitchell, R.M. Moery, C.O. Rice Trombones; W.S. Baker, J.W. Berger, M.Y. Binge, C.E. Harper, W.W. Koelling, J.W. Procter, Basses; S.E. Godwin, W.H. Hart, W.J. Hoel, J.K. Latimer, Thomas Schuettge, Arnold Sucherman, R.E. TenEyck, Drums.

SECOND REGIMENTAL BAND

Section B--Roster 1938-1939

J.M. Knopp, E.L. Lindhal, R.A.Silverman, Flutes and Piccolos; E.C. Chapin, C.J. Gasche, E.J. Goodwin, W.J. Hoover, R.E. Reker, D.F. Rentschler, E.R. Schmitz, A.M. Spiers, R.G. Stewart, C.E. Stisser, D.B.W. Taylor, H.W. Wuest, I.A. Zipperstein, B-flat Clarinets; R.M. Underwood, E.P. Leight, C.D. Walker, E.C. Woodall, Alto Saxophones; J.D. Anderson, G.R. Beam, W.C. Prather, Tenor Saxophones; A.B. Cosby, Baritone Saxophone; E.R. Barnett, J.C. Bradbury, E.W. Cardiff, F.C. Cole, R.D. Derr, H.W. Foute, L.W. Gabris, B.J. Kerr, K.A. Kvistad, R.D. Lancaster, T.S. Land, K.C. Lowry, J.R. Sampson, T.L. Waters, Cornets and Trumpets; C.R. Chambers, W.B. Goff, W.A. Guyton, J.W. Loots, Horns; M.M. Beach, C.G. Glenn, D.G. Haass, H.D. Halterman, A.E. Kuby, J.A. Linneman, W.C. Lowry, R.H. White, Trombones; N.R. Fox, W.S. Lorenz, D.H. Lory, P.F. Morenz, J.T. Polzin, E.W. Whitney, Baritones; E.B. Farris, D.L. Hayes, R.N. Hoffman, Basses; P.C. Burt, J.K. Glover, F.L. Mailander, R.J. Murray, W.G. O'Neil, Myron Rosenblatt, F.W. Slater, Drums.

PERSONALITIES IN THE 1938-1939 BAND

As was usual through the 1920's, 1930 and 1940's there were many sons (and daughters in the 1940's) of faculty members in the Bands.

E.W. Dolch was the son of Edward W. Dolch, Department of Education. Fred Bauer, the son of F.C. Bauer, Department of Agronomy, is now a member of the faculty of College of Medicine, University of Illinois, and holds both the degrees of Doctor of Philosophy and Doctor of Medicine. Gordon Yapp was the son of W.W. Yapp, Department of Dairy Science. J.D. Overman and J.V. Overman were sons of the late Ralph Overman, also of the Department of Dairy Science.

Clinton Cobb was the son of T.H. Cobb, for many years superintendent of the Urbana schools. Stewart Mamer is now an attorney in Champaign, Ill. Clark Backman was the son of Harold Backman, Director of Bands, University of Florida, Gainesville, Fla. W.A. Aron was the son of the late Walter Aron, head of the Department of German.

R.D. Meyer became assistant dean of men at Illinois. Allen Cannon, Contra-Bassoon, was the first applicant for a try-out position for this instrument from the high schools of the Chicago area. He was, primarily a violinist. He was a cousin of Lew Sarett.

Nina Coffing, Covington, Ind., and Nadine Renner, Urbana, composed the best marimba "team". They were the most satisfying marimba or xylophone players since the good old days of Oscar Schoeffler. Nina and Nadine remained in the Band for four years. They read music well--were thoroughly dependable. Austin Garrells, Euphonium, served as director of the band and supervisor of music in Urbana schools, then went to MacMurray College, Jacksonville, Ill., then to the music faculty of the University of Chicago.

The BB-flat Bass Section held a number of good musicians--J.D. Moses, W.A. Feltz, Albert Hatch (a brother of Don Hatch), Edwin Krebs, C.E. Sandy and Stephen Tehon (a son of Dr. L.R. Tehon, Illinois State Natural History Survey)--all fine chaps and excellent players.

Harold Hines, Cornet, a brother of Paul Hines, was a member of the family of Mrs. Hines, named "The Mother of America". The father was a Baptist minister, but gave up the ministry for a position in the main office of Rotary International, Chicago. The picture of Mrs. Hines and her sons was published in "The Rotarian", the magazine of Rotary International.

Don Hatch, French Horn, married Betty McCown, daughter of Mr. and Mrs. E.E. McCown, Urbana. Miss McCown was a musician and a singer. She sang "One Fine Day", arranged by Russell Howland, former prominent band member, who conducted the number in a President's Concert on the campus, to the south of the Illini Union Building, with the south terrace of the Union filled with Commencement guests. Hatch and Jack Elliott, also French Horn, enlisted in the armed forces at Chanute Field.

Angelo Cucci, Cornet, became a pilot in World War II. He was also a boxer and a prize fighter and went to the finals in the boxing championship in his army unit.

George Morey, Quincy, Ill., developed into one of the best Flute players--if not the best--in the Band. When Lily Pons visited the campus, Morey was engaged to play a Flute Obligator for Miss Pons. He did advanced study at the Curtis Institute of Music, Philedelphia, which had been founded by Edward Bok, the publisher, later received his doctorate from the University of Chicago. He combined music and education in his career. He later taught in the North Texas Woman's College, Denton, Texas, where he directs the orchestra, and teaches Flute, Piano and Composition. He wrote a number for wind instruments which was played at a President's reception on our campus.

J.W. Coltman, Cleveland, Ohio, Flute, a graduate student in physics and an excellent student, became a distinguished scientist and was recognized by a special article in Time Magazine. John Dolch, Oboe, also taught at Denton, Texas. George Conrey, Oboe, was only with the Illinois Band one year. Harding met Conrey at Lubbock, Texas, where Harding taught many seasons in the Band Summer School of Texas Technological Institute. Conrey was teaching in Samuel Houston College, Austin, Texas.

ALMA GARRETT

From Shreveport, La., Alma Garrett was the FIRST GIRL String Bass player in the Illinois Band. As a high school student, she attended the National Music Camp, Interlochen, Mich. Harding, as Guest Conductor at Interlochen, was asked by Miss Garrett if girls could enter the Concert Band at Illinois. She wanted to come to Illinois only if she could play in the Band. The Illinois band men on the Camp staff advised that she was the best String Bass player in the Camp.

"So, O.K., come on", was Harding's reply.

But, little Dan Cupid, at work in Alma's home-town, entered the picture. She was only one year in the Illinois Band.

LYMAN STARR

Lyman Starr, Waukegan, Ill., Trombone, a prominent member of the Band, is now an Instructor in Music and in Bands and is Band Librarian. He holds the degree of Master of Music. Like Haskell Sexton and Austin McDowell, he is one of the Band alumni now holding responsible Band and Music positions on campus. Starr is one of the cooperative members of the Bands and Music Staff, always of service in any capacity.

HASKELL SEXTON

Sexton, a Missouri lad, was one of the best cornetists in the Band. He had won solo contests in high school competition back in the days when only one person could win. Now, there is a new rating system--First Division, Second Division, etc--so that several can win. Sexton became assistant in brass instruments at Illinois, then spent two years teaching at the University of Michigan, and returned to Illinois as an associate professor of music, both in the bands and in the school of music. Sexton married Grace Harriman, member of the String Bass section of the band, one of several romances within the Band membership, as girls became more numerous, also more prominent in the Band.

AUSTIN MCDOWELL

Austin McDowell, Clarinet, is now serving as Assistant Professor of Music and of Bands at Illinois. He also holds the degree of Master of Music. McDowell teaches clarinet on the advanced undergraduate and graduate levels.

PART TWENTY

WAR--ONCE MORE
HARDING'S SECOND WARTIME BAND
UNDERGRADUATE MEN STUDENTS
AGAIN FADE FROM THE CAMPUS
"HERE COME THE GIRLS"

CHAPTER FORTY-NINE

"IT TOOK A WAR TO DO IT"

Harding, in reviewing Band Programs, noted that World War II, while it meant many extremities for men students, certainly created opportunities for Betty Co-Ed and many of her gender.

"It took a war to do it", recalled Harding. "In the early and mid-1940's, we broke a precedent. Formerly, we decorated only the fringe of the Bands with girls, in the Marimba, Harp and String Bass sections. Now, after 1941, they advanced into the body of the Band. Girls became members, especially, of the woodwind sections, the Flute, the Piccolo, the Oboe, until, with the full intensity of World War II, our Band was as much of the feminine persuasion as of the masculine. But, it must be emphasized, our Band, during the full blitz of the Second World War, was the best-looking Band we ever had".

"And Cupid", continued Harding, "always busy amid wars, shot several arrows into the rosters of our Band. We could not expect to admit girls into the Band, without lovely romances springing into full bloom. There was the love of Grace Harriman and Haskell Sexton, one of several little doings of the little sightless god."

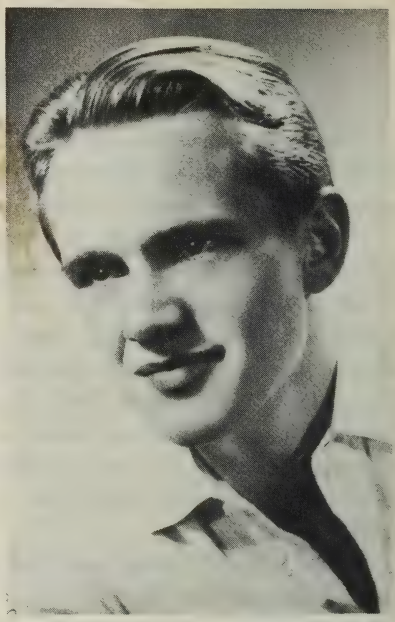
"There was also William Cole, from the State of Kansas, a friend of Clarence Sawhill. Cole won the lovely Nina Coffing, Marimba, one of the three Coffing Sisters from Covington, Ind., on campus. They were Genevieve, Dorothy and Nina Coffing, concert artists on Marimba, giving many fine programs in Illinois, Indiana, over the Central West. Their devoted father, a farmer near Covington, attached a trailer to his car to transport daughters and Marimbas from appointment to appointment.

"A swell Dad", chimed the three Coffing Sisters.

Nina Coffing was also an Organist and played in Trinity Methodist church, near campus.

Other band romances were those of William Skelton, First Bassoon, and Mary Lou Hayes, First Flute; and Dan Perrino, Clarinet, and Marjorie Galitia, Saxophone.

So--between the conflict itself and romance, Harding found the period of the Second World War unusual, to say the least. It was a busy time, albeit interesting, often picturesque, at other times, trying and depressing. Yet, he carried on. Mars and Cupid--each has his own way of doing things.



Two Great Illini

NINA COFFING COLE, '42 WILLIAM D. COLE, '46

William D. Cole and Nina Coffing Cole

William D. Cole is now Director of Bands, Kirkland, Washington, located on Lake Washington, just outside Seattle. He has three bands under his direction, and plays first trumpet in the Seattle Symphony Orchestra. Mrs. Cole plays in the Marimba section.

Cole graduated from Illinois in 1946. Mrs. Cole secured her degree, with piano major, from the School of Music, University of Illinois, 1942. Her sisters, Dorothy Coffing Chase, graduated from the College of Fine and Applied arts in 1941, and Genevieve Coffing Keeneth from the Department of Home Economics in 1941.

One of the real highlights in the musical career of the Coffing Sisters, was their European Tour as members of a Marimba Choir of 100 players, assembled in Chicago. Concerts were given in Carnegie Hall, New York, also in Paris and Brussels, the Brussels concert being a feature of the International Marimba Clinic. One member of the Choir, Rachel Austin (wonder if related to Austin Harding?), Wellington, Ill., died soon after the tour. She was an especial friend of the Coffing Sisters.

William D. Cole, Concert Band, left---Francis Cole, Second Regimental Band, right. (A Gold Star Illini, Second World War). This is the only picture of Francis Cole which William D.Cole has to-day. For the Harding review, he gladly loaned it to us to photograph and return--a test of real "Illini Loyalty" on the part of Bill Cole.

The Cole's address is carried by the Illinois Alumni Association as 665 Sixteenth Avenue, West, Kirkland, Wash.

The 1941 Anniversary Concert

The fifty-first anniversary concerts were presented Wednesday and Thursday evenings, March 12-13, 1941. This was almost nine months to a day before Pearl Harbor--what a Fool's Paradise in which we were living, yet we should have known, for Europe had been involved in World War II since September 2, 1939.

The concert opened with Overture to "The Improvisator", by d'Albert, the number being a manuscript arrangement from the Sousa Memorial Library, which was followed by Suite from "Agamennone", in three movements, Prelude, Dance, and March, by Pizzeti, one of the most important and highly gifted of contemporary Italian composers. His music is reminiscent of Franck but Pizzetti possesses his own distinct flair for the dramatic, as this work testifies. This number had been entirly rewritten from the Italian band score by Harding.

Sawhill, Narrator

Clarence Sawhill, Assistant Conductor of the Concert Band, served as Narrator for the musical fairy tale, "Peter and The Wolf", by Prokofieff, a new transcription by Harding. This number, while designed for children primarily, was then enjoying, as now, a wave of popularity, by juveniles from "six to sixty years of age". It has remained popular with symphony orchestras for a number of years.

Other numbers on the program were, Pantomine and Ritual Fire-Dance from "El Amor Brujo", by De Falla, an outstanding figure among modern Spanish composers, rewritten from the original French edition; "Brunnhilde's Awakening" from the opera, "Siegfried", in which the hero Siegfried forces his way through flames to the top of the hillock and rouses the sleeping Brunnhilde with a kiss, (which had been rewritten from the German); "Concerto in E-flat for saxophone, played by Russell Howland, which had been arranged from manuscript by Howland as an assignment in Harding's class in music arrangement; Excerpts from the Symphonic Poem, "Thus Spake Zarathustra, Opus 30," by Richard Strauss, then living, of course, and proclaimed, in spite of "antagonistic critics" as one of the greatest, if not the greatest, living composer, which was the first time that music from this symphonic poem had ever been played by a band; "Tango-Pasodoble" from "Facade" Suite by William Walton, which was Harding's transcription; Concert Waltz, "Footlight's, by Eric Coates, then newly published in England, which had been rewritten for an American band; "An American Rhapsody", by Haydn Wood, which was based upon three themes, "Carry Me Back to Old Virginny", "Dixie Land" and an original tune by the composer, another English composition and which also had been rewritten for an American band; Prelude and Fugue From "Dixie", by Jaromir Weinberger, a Czech composer who was becoming internationally known and was beginning to show American influence, which was transcribed by Harding for the University Band, and of course and a most lovable

"must", a Sousa March, "Hands Across the Sea", which was composed by "The March King", during one of the Sousa World Band tours.

The University of Illinois Band---1941. Before World War II.

Concert Band

Season, 1940-1941

Albert Austin Harding, Director

Mark Hindsley, Assistant Director; Clarence Sawhill, Assistant Conductor; Clyde A. Webber, Treasurer and Business Manager; Keith Wilson, Assistant; Haskell Sexton, Assistant; Clinton Cobb, Band President; Jack Elliott, Vice-President; Gordon Phillips, Secretary; James Van Slyke, Librarian; Robert Kiester, Propertymaster; Ray Shawl, L.L. Steimley, Angelo Cucci, Austin McDowell, Members of the Welfare Committee.

B-flat Clarinets	R.L. Hunt*	W.O. Kuyper*
James Van Slyke*	Roy Christopherson*	S.W. Vycital*
Keith Wilson*	C.R. Stover*	E.L. Mchele
Oreste Michi*	R.A. Cline*	D.A. Goranson
L.J. Christy*	E.H. King*	D.J. Greiser

Robert Upson
W.J. Carmichael*
R.C. Ridenhower
M.H. Channon*
J.S. Gore*
A.D. Mohler*
R.G. Davis
Stewart Mamer*
R.A. Stein*
S.D. Wright*
T.A. Varges
R.H. Driggs
J.A. Stitzel

Basset-horn

F.D. Garland

Alto Clarinets

Clinton Cobb*
A.N. Hiken
W.R. Magill
C.O. Jenney

Bass Clarinets

N.A. Goldberg*
J.L. Beidelman
A.D. Morris
D.L. Hillier

Contra-Bass Clarinets

Clarence Sawhill*
W.A. Gross*
R.G. Stewart

Alto Saxophones

Russell Howland*
E.L. Feldman

Tenor Saxophone

J.A. Whiteside

Baritone Saxophone

C.A. McKenzie

Flutes and Piccolos

George Morey*
J.P. Dloch*
J.W. Coltman*
R.B. Clark*
G.C. Van Steenberg*
R.A. Lundahl*
W.J. Dale*
C.A. Sperati*
L.M. Adams

E-flat Flute

C.H. Mercer*

Oboes

J.J. Schuster*
David Kaplan*
J.A. Gloger
F.C. Hanson*
H.R. Davis

English Horns

W.A. Nechoda*
H.A. Macintire*

Baritone Oboe

J.A. Gloger

Heckelphone

B.B. Wyman*

Contra-Bassoon

A.E. Cannon*

Bassoons

William Skelton
Ray Shawl*
R.L. Brown

String Basses

Grace Harriman*
H.W. Safford*

Harp

Edna A. Michael*

Tympani

J.R. Engstrom*

Marimba

Nine Coffing*
Nadine Renner*

Percussion

G.E. Hamilton*
M.L. Myers*
W.J. Hoel
W.O. Harms
H.C. Lyman
R.J. Murray

Propertymen

R.S. Kiester*
E.R. Rogers

Cornets

Haskell Sexton*
Mark Hindsley*
H.C. Hines*
Angelo Cucci*
G.W. Yapp*
J.L. Rasmusson*

Trumpets

V.C. Hoefner*
R.B. Kite*
W.N. McAtee*
E.D. White

Flugel-horns

W.D. Cole*
J.C. Stough

French Horns

Don Hatch*
R.G. Yapp*
Rowland Smith*
N.H. Fitch*
J.W. Davidson*
T.B. Mayhall
J.M. Elliott*
A.C. Bottin*
W.P. Mabry
L.N. Davis

Trombones

Lyman Starr*
F.V. Simon
H.S. Frederick*
L.A. Hansen*
J.W. Mabry

Bass Trombones

D.W. Porter
L.R. Strang

Euphoniums

J.N. Forman*
A.E. Garrels*
R.R. Paxton

Baritones

G.A. Phillips*
R.A. Baugh
R.N. Parker

Basses

Stephen Tehon*
J.D. Moses*
L.L. Steimley*
V.J. Wilson*
W.A. Felts*
D.J. Stadfield
E.B. Stein

*Denotes wearing varsity band emblem.

FIRST REGIMENTAL BAND

Season 1940-1941

MARK HINDSLEY, CONDUCTOR

L.M. Adams, C.E. Forsberg, R.M. James, E.L. Lindahl, J.R. Littler, W.W. Peura, P.A. Ramsdell, C.A. Thomson, Flutes and Piccolos; E.M. Schwartz, Oboe; M.S. Kessler Baritone; W.A. Aron, L.W. Bishop, F.W. Bowditch, M.A. Brettman, H.R. Buchanan, R.S. Day, W.E. Estes, K.C. Holton, R.W. Hoover, D.D. Huxtable, H.M. Johaningsmeier, J.D. Knodell, Alfre Lupo, H.A. Miller, F.G. Nearing, A.E. Ofenloch, D.J. Perrino, P.E. Rives, R.C. Rowe, F.R. Smith, R.G. Stewart, J.C. Wilkins, B-flat Clarinets; A.N. Hiken, C.D. Janney, Alto Clarinets; D.L. Hillier, A.E. Morris, Bass Clarinets; C.R. Friedman, D.R. Tschabold, Alto Saxophones; J.D. Anderson, J.R. Bloomquist, Tenor Saxophones; L.R. Cross, I.J. Cuddington, H.L. Dick, R.W. Fleming, J.E. Green, W.G. Griffith, K.V. Johnson, E.H. Kaniz, H.F. Kroening, J.C. Stough, K.P. Twichell, W.B. Wood, Cornets; D.G. Bangert, W.R. Brophy, E.M. Kaegel, W.P. Stenborg, R.J. Thompson, E.D. White, Trumpets; M.L. Beal, L.N. Davis, R.W. Forst, W.P. Mabry, D.G. Taggart, A.J. Witkin, Horns; J.C. Barclay, R.O. Barnes, R.W. Cress, R.W. Fuller, R.W. Faller, W.J. Hunter, E.H. Limpus, J.E. Mabry, R.J. Michalec, L.R. Strang, W.H. Wagner, Trombones; Leonard Bantz, R.G. Bangebartel, D.H. Lory, R.N. Parker, R.R. Paxton, D.F. Franzen, Baritones; W.S. Baker, B.E. Fulk, D.L. Hayes, E.T. Ryan, D.F. Tschabold, Basses; G.E. Edwards, W.O. Harms, H.C. Lyman, D.R. Mason, R.J. Murray, J.W. Viger, Percussion; L.C. Langeler, L.R. McCreight, Propertymen.

SECOND REGIMENTAL BAND
Season, 1940-1941

CLARENCE SAWHILL, CONDUCTOR

Raymond Baugh, William Cole, Jack Elliott, Louis Hanse, Harold Hines, Paul Lester, Lyman Starr, Walter A. Nechoda, Stanley Vycital, Student Conductors.

Section A

R.A. Doisy, A.W. Farlow, R.F. Mosher, D.W. Robb, Flutes and Piccolos; T.A. Wiley, Oboe; J.R. Brink, D.A. Day, R.S. Foote, F.E. Frederick, J.E. Gollabith, G.E. Hedrick, W.C. Muchow, J.L. Nelson, M.T. Oakland, D.F. Rentshler, B.H. Sistler, B-flat Clarinets; R.H. Hedrock, G.E. Wuellner, Alto Saxophones; J.J. Molof, Tenor Saxophone; W.F. Baker, J.J. Campbell, C.C. Galeener, H.D. Gotti, J.A. Heuer, R.E. Hulet, J.B. Johnson, W.H. Justi, M.G. Petty, J.L. Reynolds, F.N. Stewart, Cornets; T.J. Coghlan, H.W. Garvin, R.J. Graybela, L.M. Grigsby, D.D. Urick, Trumpets; A.L. McClish, G.R. Mabry, J.E. Roll, D.B. Aailor, Horns; D.K. Eads, B.R. Eichler, C.W. Iverson, F.K. Lawson, W.G. Sheets, E.V. Stevenson, Trombones; P.S. Barnard, C.W. Brown, J.R. Herriott, W.H. House, D.M. Ackson, D.M. Stockbarger, G,F. Wolfe, Baritones; R.J. Lindley, W.E. McCommons, E-flat Basses; Z.A. Bohaty, R.H. Price, E.F. Snyder, W.H. Whetstone, BB-flat Bases; D.A. O'Grady, Tympani; C.D. Filson, Bass Drum; N.W. Eft, Cymbals; M.V. Foerster, E.E. Rains, H.F. Wetzel, Snare Drums; D.K. Eads, E.F. Snyder, E.V. Stevenson, Propertymen.

Section B

V.M. Field, I.C. Sprinkle, Flutes and Piccolos; T.A. Orban, C.R. Peabody, Oboes; T.A. Beach, J.O. Doyle, L.I. Genesen, M.G. Holcomb, H.M. Hollender, H.H. Hornstein, V.J. Kutzin, L.R. McCreight, R.A. Keech, R.F. McLane, D.O. Miller, C.R. Ogg, A.J. Piana, H.W. Pulliam, L.J. Sheets, J.F. Slager, W. Vischer, E.R. Voorhees, J.E. Yoe, B-flat Clarinets; C.N. Mitchell, L.C. Taylor, Alto Clarinets; L.O. Streitmatter, Bass Clarinet; W.H. Mitchell, Bassoon; E.H. Bostetter, M.N. Chase, D.L. Drake, H.E. Howey, R.H. McQuiston, Alto Saxophones; J.W. Foley, J.R. Formund, D.J. Joseph, F.A. Saikley, Tenor Saxophones; William Athanatos, L.M. Breen, L.H. Brigham, J.E. Carlson, P.E. Coldwell, C.R. Cook, O.J. Craig, G.E. Eubanks, J.V. Harvey, M.D. Henry, R.C. Johnson, C.B. McVey, J.C. Mosher, J.E. Russell, F.J. Stephens, F.D. Suycott, D.B. Webster, R.G. Whited, Cornets; B.H. Dagley, D.J. Regan, W.W. Watkins, Trumpets; Burton Brody, W.D. Cole, J.J. Grace, C.H. Mayer, Horns; R.G. Bass, M.S. Eichler, D.L. Evans, J.A. Hancock, W.G. Hibsch, A.C. Leach, E.W. Lowry, K.L. Mathers, E.K. Newcomer, R.H. Nord, R.F. O'Brien, Trombones; J.E. Gilster, P.D. Jones, Baritones; R.W. McClure, R.C. Shaw, E-flat Basses; H.S. Sperling, BB-flat Bass; W.O. Lewis, Tympani; N.S. Beck, Bass Drum; G.M. Boyle, Cymbals; R.S. Bowman, R.H. Van Pelt, Snare Drums; R.C. Johnson, R.A. Leach, J.F. Slager, Propertymen.

The Spirit of "Illinois Loyalty".--The Illini Union Building, University of Illinois.---Opened to Service, February 7, 1941.

The March 11-12, 1942 Anniversary Concert

This entire program, with the exception of the National Anthem and the Overture, was played from manuscript transcripts made with the consent of the publishers, especially for the University of Illinois Concert Band and for educational purposes—by Harding and his staff, with many late hours at night required for this great work.

The program opened with "A Faust Overture", Wagner, followed by Andante (Third Movement) and Finale from Symphony No. 2, by Borodin; and Holiday in Seville, from "Iberia" Suite, by Albeniz, which portrayed a processional march on a religious holiday through the streets of Seville, which closes in the quiet of the evening . . . "Little by little, the scene fades in the dusk . . . It is night, Seville sleeps".

Other numbers played on this scholarly program, as only Harding's extended studies could make it, yet tinged with the sparkle of the always stimulating Illinois Band were Moments with a "Modern" and an "Ultra-Modern", including Fanfare and Trailer from "Sea Hawk" Music, by Korngold, and Polka from "The Golden Age" Ballet by Shostakovitch; Symphonic Suite, including Rhapsodia, Capriccio, Themes and Variations and Rondo, by Dohnanyi; Overture--"Mardi Gras in New Orleans", by N. De Rubertis; Rhapsody, "Jericho" by Morton Gould, at that time 29 years of age and rapidly becoming one of the prominent composers of music in the modern idiom; "Pan-American Musical Congress" (Salute to our friends of the other Americas) including "Paso doble--El Relicario" by Jose Padilla; and "Panamericana" by Victor Herbert, the latter written for the Pan-American Exposition; and "Guaracha" from Latin-American Symphonette, also by Morton Gould; "The Voice of Freedom", by Lucien Cailliet, played by the Band, with the Men's Glee Club singing, conducted by Clarence Sawhill, Director of the Glee Club; Tone Poem, "America", conducted by Mark Hindsley, with choral groups from the University Men's Glee Clubs and Women's Glee assisting.

The program closed in a rich glow of Sousa music, the selections being "Bullets and Bayonets" March (for the Infantry); "Sabre and Spurs" (for the Cavalry); "Semper Fidelis" (for the Marines) and "Field Artillery" March (introducing the "Caisson Song"). The patriotism of John Philip Sousa was especially noted on the Program for the 1942 Concert was a post-Pearl Harbor solemn occasion.

The Concert Band

Season 1941-1942

Albert Austin Harding, Director

Mark Hindsley, Assistant Director; Clarence Sawhill, Assistant Conductor; Keith Wilson, Assistant; Haskell Sexton, Assistant; Clyde Webber, Treasurer and Business Manager; Austin McDowell, Band President; Robert Kiester, Vice-President; Rowland Smith, Secretary; Lyman Starr, Librarian; and Ray Shawl, L.L. Steimley, Gordon Yapp and Lyman Starr, Members of the Welfare Committee.

B-flat Clarinets

Austin McDowell*
Keith Wilson*
R.A. Cline*
W.O. Kuyler*
R.C. Ridenhower*
E.H. King*
E.L. Michelic*
D.A. Geranson*
W.J. Carmichael*
J.E. Taylor
D.S. Robinson
G.E. Hohnston
M.H. Channon*
D.P. Doesch
A.D. Mohler*
W.D. Walsh,
J.A. Stitzel*
S.D. Wright*
W.E. Nelson
Baldo Dino
Stewart Mamer*
F.R. Smith
W.E. Estes
F.W. Bowditch
J.C. Knonka
H.L. Yeager

Alto Clarinets

W.R. Magill*
R.C. Rowe
J.D. Knodell
W.C. Casey

Bass Clarinets

J.L. Beidelman*
D.L. Hillier*
J.J. Stout
G.C. Pentz

Contra-Bass Clarinets

Clarence Sawhill*
W.A. Gross*
R.G. Stewart

Alto Saxophones

E.E. Feldmann*
D.R. Tschabold*

Tenor Saxophone

J.E. Whiteside*

Flutes and Piccolos

J.P. Dolch*
R.B. Clark*
J.L. Stables
F.J. Woodman
W.W. Perura
R.M. James
G.B. Rogers

Oboes

J.J. Schuster*
David Kaplan*
F.C. Hanson*
H.R. Davis*
J.A. Gloger*
J.A. Brophy

English Horn

H.A. Macinture*

Heckelphone

B.B. Wyman*

Bassoons

William Skelton*
Ray Shawl*
R.L. Brown*

Contra-Bassoon

A.E. Cannon*

String Basses

Grace Harriman*
H.W. Safford*
W.E. Skidmore*

Harps

Edna Michael*
Ellem Grossman

Tympani

W.E. Jobusch

Propertymen

Robert Keister*
R.E. Rogers*

Cornets

Haskell Sexton
Mark Hindsley*
A.M. Cucci*
Gordon Yapp*
Wm. D. Cole*
R.E. Mountz
R.W. Fleming

Trumpets

V.C. Hoefner*
E.D. White*
W.N. McAtee*

Flugel-horn

J.C. Stough*

Marimbas

Nina Coffing*
Nadine R. Harshbarge

Drums

M.L. Myers*
W.J. Hoel*
R.J. Murray*
H.C. Lyman*
G.A. Trumbauer

French Horns

Rowland Smith*
J.W. Davidson*
Don Hatch*
J.M. Elliott
A.C. Bottin*
W.P. Mabry*
N.D. Levine
W.R. Brophy
D.H. Phillips

Trombones

Lyman Starr*
G.M. Duker
L.A. Hansen*
R.K. Newton*
D.W. Porter*
J.E. Mabry*
R.M. Simmergren
P.E. Croughan

Euphoniums

A.E. Garrels*
R.R. Paxton
Leonard Bantz

Baritones

R.G. Langebartel
R.N. Parker
J.E. Green

*Denotes wearing varsity band emblem.

CHAPTER FIFTY

WAR MUSIC IN SERIOUS YEARS

War period music was reflected through the March 8, 1943 Concert Band. In fact, the entire second part of the Program consisted of patriotic songs and airs.

Outstanding was the new March "Eagle Squadron", by Major Charles Ricketts, the "March King" of England, who wrote under the non de plume of Kenneth J. Alford. This new march was dedicated to the United States airmen.

Here come the girls---First group of girls admitted to the Body of the Band, 1942-1943. "It took a war to do it. Before World War II, we had admitted girls only to the Fringe of the Band, in fact, we decorated the Fringe with girls"–Harding.

Other numbers in this patriotic fervor of music were "When Johnny Comes Marching Home" (a free adaptation for band) (a new March, in fact); "An American Rhapsody", consisting of two parts, the march, "The Navy Forever", by Maurice and the exciting March "U.S. Field Artillery", by Sousa, these two numbers being conducted by Keith Wilson; "Excerpts from the Paraphrase on "Over There" by Ferde Gorfe; and a group of patriotic songs by the Men's Glee Club and the Band, conducted by Clarence Sawhill. This group consisted of "This Is My Country", arranged by Ringwald; "Stout-Heart-

ed Men", by Romberg; "Army Air Corps Song", by Crawford; "Marine Hymn" by Phillips; "Anchors Aweigh" by Zimmermann; and "The Stars and Stripes Forever", Sousa.

The first half of the Program was opened with "The Star Spangled Banner", followed by Overture to "La Princesse Jaune", by Saint-Seans; Intermezzo--"The Walk to the Paradise Garden" from the opera, "A Village Romeo and Juliet" by Delius; Suite on English Folks Songs, by Vaughan Williams, consisting of March, "Seventeen Comes Sunday", Intermezzo, "My Bonny Boy", and March--Folks Songs from Somerset", which had been arranged for orchestra by Gordon Jacob and transcribed for Band by Harding; "Valse from "Suite Siciliana" by Marinuzzi; Minature Suite-"Divertissement", consisting of Parade, Nocturne, Valse, Cortege and Finale, by Ibert, the Suite being characterized as a mixture of Stravinsky, The Blue Danube Waltz, a Sousa March, Danse Macabre and A Hot Time in the Old Town To-Night; and another great work, "Symphony in B-flat minor, Opus 4 (1933-1935) Second Movement (Adagio--moto Expressivo) and Finale (Allegro--moderato--allegro molto), by Tikhon Khrennikoff, born in 1913 (the year before the First World War began in Europe), the manuscript arrangement of which, for symphonic band, had been made from the original orchestral score as a research project through the courtesy of Am-Rus Music Corporation, New York.

In the latter portion of the Program, the Concert Band was augmented by members of "The Military Band". Note the First and the Second Regimental Bands had disappeared under the impact of another all-out, total war.

The Concert Band

Season 1942-1943

Albert Austin Harding, Director

Mark Hindsley, Assistant Director, (on leave for war service); Clarence Sawhill, Acting Assistant Director; Keith Wilson, Assistant Conductor; C.A. Webber, Treasurer and Business Manager; William Kuyper, Band President; Fred Smith, Vice-President; Robert Newton, Secretary; John Green, Librarian and Robert M. Simmergren, Librarians; Robert Rogers, Propertymaster; and Ray Shawl, L.L. Steimley, Delbert Goranson and William Skelton, Members of the Welfare Committee.

B-flat Clarinets

Keith Wilson*
Delbert Goranson*
W.D. Walsh*
G.E. Johnston*
F.R. Smith*
F.M. Hubbell
K.R. Moore
F.W. Bowditch
W.E. Estes*
W.J. Meid
M.F. Browne
G.C. Zimmerman
E.K. Maun
G.M. Clark
C.E. Seay
J.E. Pogue
W.E. Fitch
N.B. Green

Alto Clarinets

J.D. Knodell
F.G. Nearing
Betsye Sax
D.D. Huxtable

Bass Clarinets

Betty Hamm
D.L. Hillier*
J.J. Stout*
Sarah Miner

Contra-Bass Clarinet

Clarence Sawhill*

Alto Saxophones

D.R. Tschabold*
H.T. Tilly

Tenor Saxophones

W.H. Jensen
B.B. Wyman*

Baritone Saxophone

P.W. Nicholson

Flutes and Piccolos

G.E. Morey*
R.B. Clark*
J.L. Stables*
Louise Pixley
Margaret Robbins
E.L. Flanagan
Gloria Douthitt
F.J. Woodman*

Oboes

Rosalie Allison
Milburn Carey*
J.A. Brophy*

Oboe d'amour

Milburn Carey*

English Horns

Louise Haas
Margaret Ann Lewis

Baritone Oboe

W.H. Schuetz

Bassoons

R.L. Brown*
Ray Shawl*
Ruth Allison
Kathryn Kagy

String Basses

Grace Harriman*
Elizabeth Taylor

Harp

Edna Michael*

Marimbas

Wilma Jean Clark
Doyne Hissong

Drums

G.A. Trumbauer*
Aline Fairbanks
M.J. Knapp
M.V. Foerster

Tympani

W.E. Jobusch*

Cornets

Gordon Yapp*
Haskell Sexton*
R.E. Mountz*
A.D. Veach
C.E. Leach
G.H. Wirth
B.L. Goldsmith

Trumpets

W.G. Griffith
R.J. Piersol
R.C. Johnson

French Horns

W.A. Michael
Dale Collins
H.B. Crandall
Bernice Eads
D.H. Phillips
R.K. Walker
M.L. Beal

Trombones

R.M. Simmergren*
Robert Newton*
D.W. Porter*
Mayer Landes

E-flat Bass

L.L. Steimley*

BB-flat Basses

E.B. Stein*
D.J. Stadfield*
B.F. Brisendine
D.F. Tschabold*
R.P. Titus

Euphoniums

R.G. Langebartel*
LaVen Coolman*

Baritones

A.E. Garrels*
J.E. Green*

Propertymen

Robert Rogers*
L.R. McCreight

Bass Trombone

B.E. Fulk
R.W. Waller

*Denotes wearing varsity band emblem.

MILITARY BAND

ROSTER 1942-1943

A.H. Bitten, H.D. Fenton, C.S. Finley, D.B. Henegar, Lawrence Horowtiz, H.T. Matson, M.H. Meyers, T.C. Poling, A.G. Seder, W.G. Shurtz, D.F. Taylor, E.F. Voorhees, B-flat Clarinets, E.E. Barry, B.D. Connelly, C.H. Cox, F.E. Dreschler, L.G. Hoener, M.W. Madsen, M.J. Irwin, C.F. Richey, D.S. Rosset, Comets; E.W. Murray, H.L. Rice, S.J. Thomas, R.E. Wallace, Alto Saxophones; L.J. Miller, R.M. Mead, W.A. Snyder, H.C. Tummelson, Trumpets; W.L. Erley, V.O. Nicolai, C.H. Roos, W.R. Steffen, Horns; R.A. Liebig, M.M. Munch, Tenor Saxophones; D.M. Baren, K.H. Gordon, D.A. Hauter, J.R. Littler, R.D. Rust, H.E. Shuman, L.E. Stickler, Flutes and Piccolos; J.S. Berkowitz, H.N. Caldwell, J.R. Graham, G.J. Hoerner, Maurice Kimbrough, C.W. McKinley, G.E. Mann, A.C. Lundgren, J.L. Reeder, J.E. Ringger, Trombones; D.L. Durward, R.R. Lasorsa, E.J. Mandel, Oboes; J.D. Phillips, E.W. Sauer, E.E. Wagoner, Baritones; H.R. Cramer, Glen Hester, J.L. Honnold, A.A. Sperling, R.B. Wolfe, R.S. Wright, Basses; F.L. Aud, A.E. Bass, W.A. Bradley, J.F. Jaeger, C.E. Jones, J.T. Venerable, H.J. Wetzel, Drums.

Amid War Clouds of 1944

The March 23, 1944 Anniversary Concert was given under the stimulation and the terror of the full blitz of the Second World War.

Harding, like many other campus leaders, was so apprenhensive of what might happen that he prefaced the 1944 Program with the Note--"Owing to conditions beyond our control, it may be necessary to make last-minute changes in the program".

It was a tremendous task to maintain the Concert Band on a playing basis, especially for full Concert work, as so many fine lads had been whisked away amid the total warfare which enveloped the nation.

The Program was opened with Overture to "The Wasps of Aristophanes" by Vaughn Williams, followed by Miaskovsky's "Symphony for Band" (First Movement). This Symphony was one of 24

composed by Miaskovsky in 25 years, of which 23 were for orchestras and this one, the only one for band, especially for bands of small instrumentation. Harding rewrote this and expanded it to meet the instrumentation of the University Band.

Rewritten from the English score were the Symphonic Poem, "The River Moldau" (Vltava) by Smetana, and Entrance of the Rose Bearer and Finale from the opera "Der Rosenkavlier" by Richard Strauss. Transcripts by Harding were the next two numbers, "Danse" (Orchestrated by Ravel) and, again from the ever-popular Richard Strauss, Excerpts from the Symphonic Poem, "Thus Spake Zarathustra", Op. 30.

Following the intermission, the Band swung into "Fanfare for Freedom", written by Morton Gould, upon invitation for the Cincinnati Symphony.

This was followed by "Háry János", Suite by the Hungarian musician, Kodaly, a suite of six numbers, which Harding had transcribed from the original Hungarian orchestral score.

Meditation From Thais

This beautiful work by Massenet had been transcribed by Harding many years before when he prepared it for Frank Lescher, solo clarinetist. Harding had rewritten the number from the original orchestration and had given the solo part to the solo clarinets. Now, in 1944, with the Second Wartime Band being composed largely of flutes, Harding made another transcription in another key, and assigned the solo parts to the flutes, which according to the roster on the 1944 Souvenir Program consisted of nine girls and one man, as we could never emphasize it any other way, how strongly the Wartime Concert Band was veering into the co-ed direction.

"The flute section reminded me of Phil Spitalany's All-Girl Orchestra in the Hour of Charm music", observed Harding.

The Meditation proved one of Harding's continuing favorites. It was conducted by Harding on the evening of January 9, 1952, during the 23rd annual Band Clinic on campus, when many Band Directors from over the state were present.

"We can even have a Rump session of the American Bandmasters Association.", said Harding.

The Meditation was published by Neil Kjos, Chicago, a former member of the Concert Band and former Assistant Conductor, who has published several of Harding's transcriptions. Kjos attended the Clinic, as did Glenn Bainum, Northwestern University; Ralph Thompson, former prominent cornetist, now with the C.G. Conn Limited,

Elkhart, Ind; Burl Edie, Monticello, Ill., former member of the Band and many other prominent members of old-time Bands.

Other Numbers on 1944 Program

"Aubade", by Luigini, was a small ensemble number which Harding had expanded for the entire woodwind section.

"Manhatten" from "A Cocktail Suite" by Engleman, was played, and Sousa, of course, was included with his March, "Manhatten Beach".

Closing the program were martial numbers, "Salute to the Allies" by Lang, introducing "Chee Lai" (China), "The Maple-leaf Forever", "The British Grenadiers", "America, the Beautiful" and "From Border to Border (Russian), and, finally, "Fantasy" by Savino", in which the Glee Club, directed by Clarence Sawhill joined the band with Sawhill conducting the combined band and chorus. The final two numbers reflected clearly the almost total emphasis upon our national wartime psychology in 1944.

University of Illinois Band---In 1944, Second World War Period. Note the depleted ranks of the Band--not Bands--for Harding and Sawhill worked valiently to keep just one Band together. Note the almost predominant feminine persuasion of the 1944 Band.

PERSONNEL NOTES ON SECOND WARTIME BAND

William Gower, who led the oboe section, was the son of an Iowa City, Iowa, high school band and orchestra leader. Gower was enlisted at Chanute Field and "sat-in" with the University Band, as did many other army men at Chanute.

"They were hungry for the type of music we played, and we were glad to have them sit-in, said Harding".

Laurel Hruda, girl member of the French-horn section, attained two distinctions for a co-ed, as she graduated in engineering and played French-horn, both somewhat unusual for a co-ed. However, there were three girl members of the French-horn section.

Margaret Robbins was the daughter of Mrs. E.T. Robbins, Urbana, and the late Prof. Robbins, department of animal science, College of Agriculture, University of Illinois. Margaret Robbins, who reached first flute section, chair, ranked high academically. She was elected to Phi Beta Kappa, her name was engraved on the Bronze Tablet and she was elected to Mortar Board, as were her three sisters, while the mother was named an honorary member of Mortar Board. The four Robbins girls were members of Kappa Kappa Gamma, social sorority.

"I always maintained that good musicianship went hand in hand with high scholarship", Harding repeated to his Band members throughout the years.

Richard Landes, baritone and euphonium section, was a former member of the Little Rock, Ark., high school band, which had been directed by Bruce Jones, a former member of our Illinois Band and orchestra. Landes developed into a prominent member of our Illinois Wartime Band.

R.L. Homan, cornet section, came from New York State where he had been leader of high school band and orchestra.

Of tremendous aid to Director Harding were several faculty sit-in members of the Wartime Band, among them the faithful Ray Shawl and L.L. Steimley. Clarence Sawhill filled a chair in bass clarinet section.

Betsye Sax played alto clarinet and not a "Sax". Atha Tehon was the daughter of Prof. Leo R. Tehon, Illinois State Natural History Survey and Mrs. Tehon, and a sister of Stephen Tehon, later Band member.

Marie Frisina, Taylorville, Ill., and Betty Jo Wilson Gilman, Ill., with Nina Coffing Cole, Covington, Ind., formed the efficient Marimba group.

Elizabeth Tylor, String Bass, was the daughter of the late Professor W.R. Tylor, Sociology Department and himself a skillful pianist.

Ernest Englund, Sr. and Ernest Englund, Jr. formed an interesting father-son team in the Band. This rivalled the Father-Son-Daughter Trio of William B. Holl., J. William Holl and Virginia Holl., Danville, when Friend Dad came to campus and sat in with son and/or daughter.

Concert Band

Season 1943-1944

Albert Austin Harding, Director; Clarence Sawhill, Assistant Director; Edward J. Schroeffer, Instructor; Louis R. McCreight, Propertymaster; Haskell Sexton, Band President; Louis McCreight, Vice-President; Robert Johnson, Secretary; George Killian, Librarian.

B-flat Clarinets

E.J. Schroeffer
G.E. Johnston
M.H. Channon
F.R. Smith
J.S. Katz
Fred Linderbach
E.K. Mann
B.N. Becker
G.L. Jenkins
Jane Torrence
Kathryn Snapp
D.R. Moffet
Marjorie Nantz
G.M. Clark
B.G. Trick
E.V. Polem
Alice Wilhelm
F.W. Long
Betty Beal

Alto Clarinet

Betsye Sax
Frances Winstead

Bass Clarinets

Betty Hamm
Clarence Sawhill

Tenor Saxophones

Jean Lovendahl
B.B. Wyman

Alto Saxophones

Lawrence Schwartz
D.H. Smith
Roslyn Van Slyke

Tympani

Aline M. Fairbanks

Flutes and Piccolos

Margaret Robbins
Louise Pixley
Gloria Douthitt
Edward L. Shapel
Lois E. Zornig
Mary Lou Hayes
Virginia Holl
Atha Tehon
Miriam Albrecht
Shirley Randell

E-flat Flute

J.R. Littler
Mary Riedemann

Oboes

William Gower
George Killian
Louis Haas

English Horn

Margaret Ann Lewis

Bassoons

W.R. Hauser
Kathryn Kagy
Ray Shawl
G.P. Mueller

Harp

Edna Michael

String Basses

Grace H. Sexton
Elizabeth Tylor

Marimba

Nina C. Cole
Rose Marie Frisina
Betty Jo Wilson

Drums

G.A. Trumbauer
H.H. Olsen
B.J. Helms
Louis McCollum

Cornets and Trumpets

Haskell Sexton
Wm. D. Cole
R.C. Johnson
Ernest Englund, Sr.
Ernest Englund, Jr.
R.L. Homan
Ben Fisher
J.V. Bonefesti
A. Mancini
S.D. Watt

French Horns

W.A. Michael
Bernice Eads
Laurel E. Hruda
J.M. Elliott
Peggy L. Moery
Paul Slack

Trombones

R.M. Simmergren
R.R. Herr
J.S. Berkowitz
D.K. Miner
C.A. Phillips

Baritones and Euphonium

R.G. Langebartel
R.W. Landes
J.E. Green
R.J. Piersol
W.E. Johnston

Basses

L.L. Steimley
R.S. Wright
R.B. Williams
Raymond Doane

The 1945 Concert--March 28, 1945

Six numbers played for the Anniversary Concert of 1945 were manuscript transcriptions made especially for the University of Illinois Concert Band by Director Harding and his staff. Faithful copyists were never overlooked by Harding in acknowledgements of work well done.

These manuscript transcriptions were Overture "Colas Breugnon" by Kabalevsky; Second Movement from "Symphony No. 2, Opus 19, by the same composer; Prelude to "Nursery Tune" Concerto and Rapsodia from "Symphonic Minutes" Suite, each by Erno Dohnanyi, Hungarian composer and pianist; "Helen's Awakening" from the opera, "The Egyptian Helen", by Richard Strauss, who provided the Band with many Symphonic Poems, "Don Juan", "Til Eugenspiegel", "A Hero's Life" and "Death and Transfiguration", with the Band now turning to the Strauss operas; and Prelude and Hula by Dai-Keong Lee, a Hawaiian composer serving in 1945 with the American forces in the Pacific. This number by the brilliant Hawaiian had been recorded by the National Symphony Orchestra, Washington.

The Overture to "La Farsa Amorosa" by Riccardo Zandonai, contemporary Italian composer, with the original Italian band score adapted to American band instrumentation, closed the first half of this program.

American Compositions Emphasized

Part II of the 1945 Concert was devoted to American composers, including Lee, the Hawaiian, just mentioned. Other numbers were Fanfares, "For the Signal Corps", by Howard Hanson, and "For Airmen" by Bernard Wagenaar, each of which had been written for the Cincinnati Symphony Orchestra at the request of its then conductor, Eugene Goosens; March, "American Legion Forever", new. by Morton Gould; "American Plantation Dances" by Maurice Arnold, who was born in St. Louis, but whose music was undeservedly neglected for many years; three Sousa numbers, "Easter Monday on the White House Lawn", "Manhatten Beach" and "The Diplomat"; and a group of numbers, "Commando March", by Samuel Barber; "The Song is

You", (sung by Staff Sergeant Jay Froman) by Jerome Kern; "Stout-Hearted Men" by Sigmund Romberg; and "The Voice of Freedom" by Lucian Caillet, conducted by Clarence Sawhill, with the combined Army-Navy Chorus joining with the Band in a rousing crescendo of patriotic fervor of music filling the Auditorium amid a crucial national war effort. Illinois Songs completed the program as "The Star Spangled Banner" had opened it.

Concert Band

Season 1944-1945

Albert Austin Harding, Director; Clarence Sawhill, Assistant Director; Frederick R. Smith, Instructor; Haskell Sexton, Band President; Robert C. Johnson, Secretary; George Killian, Librarian; Edgar Mouritsen, Propertymaster.

B-flat Clarinets

Harry Gille
F.R. Smith*
Betty Bond
E.K. Maun*
M.D. Pais
C.A. Lichten
G.L. Jenkins (V-12)
J.E. Etter (V-12)
E.H. Bell (V-12)
Jane Torrence
B.G. Trick
Donna Jean Rolison
W.H. Bond
I.W. Janney
W.S. Ditzler
Marjorie Lorenz
Frances H. Wilmeth
Patricia Williamson
A.Y. Midlash

Alto Clarinets

Betsye Sax
Beth Howell

Bass Clarinets

Betty Hamm*
Christie Ann Baechtold
Pat Simkins

Contra-Bass Clarinet

Clarence Sawhill*

Alto Saxophones

Marjorie A. Gaultia
D.H. Smith (V-12)
E.F. Creek
Jo Anne Grundy

Tenor Saxophones

Halcyon Marie DeVore
H.E. Turner (V-12)

Baritone Saxophone

B.B. Wyman*

E-flat Flutes

J.R. Littler
Margaret Noonon

English Horn

Margaret Ann Lewis

Flutes and Piccolos

Margaret Robbins*
Mary Lou Hayes*
Lois E. Zornig*
Virginia Holl*
W.C. Ross
Shirley A. Randall*
Atha Tehon*
Doris Mollet

Oboes

George Killian*
Martha Jane Pichon
Peggy J. Kesling
Jane McClure

Bassoons

Ray Shawl*
Betty Lou Wheeler

Harp

Edna Michael*

String Basses

Elizabeth M. Tylor*
J.A. Cox (V-12)

Marimbas

Betty Jo Wilson
Louise Haas

Drums

P.L. Jennings
H.R. Luttenbacher
G.E. Truckenmiller

Cornets

Haskell Sexton*
J.A. O'Connon
Erbest Englund, Jr.
Doris E. Schaud
R.C. Johnson*
Don Lewis
Evageline Petters
A.J. Scoles (ASTR)

Trumpets

Ernest England, Sr.
J.H. Lancaster (V-12)
D.L. Kantro

French Horns

Laurel E. Hruda*
J.M. Elliott*
B.J. Leviton
Lenore Powell
Patricia Barton
C.A. Palis

Trombones

G.W. Barnes
V.E. Stephens
O.A. Smith
C.A. Phillips
W.N. Findley

Baritones and Euphoniums

R.W. Landes*
J.N. Froman*
R.J. Piersol (V-12)
Anna L. White
A.T. Tiedeman (V-12)

Basses

L.E. Freeman
E.A. Hasemeyer
A.R. Noland (V-12)

Tympani

Aline M. Fairbanks*

Propertyman

T.E. Mouritsen

*Denotes wearing varsity band emblem.
(V-12) referd to a Navy unit in training on University campus.

Gold Star Illini Appreciates Band

May 30, 1941

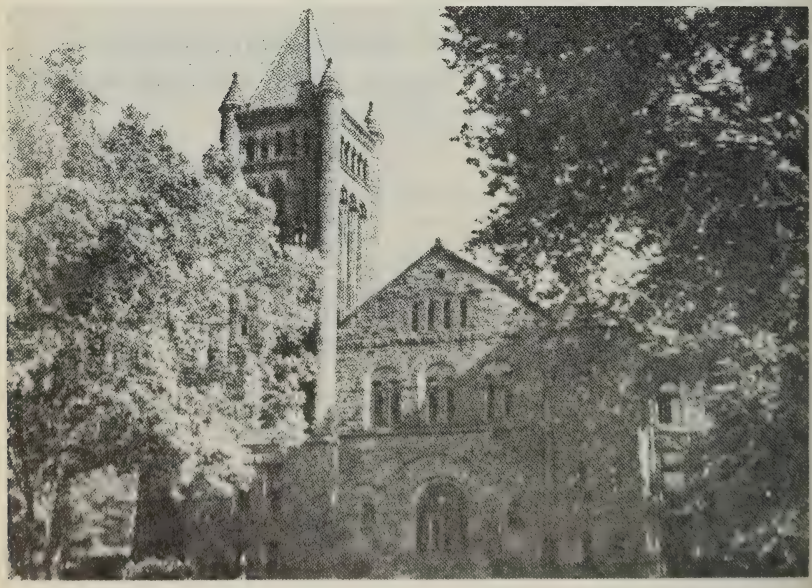
"To the Editor of the Daily Illini:--

It occurs to me that my feelings concur with those of the rest of the student body in my gratitude to the University Bands and especially the Concert Band, for the splendid Concerts which they have given us this spring and in past springs.

Charles F. Goldstone '40"

(Author's Note--Goldstone, a Gold Star Illini, in World War II, was a nephew of Carl Sandburg, Poet and Biographer of Abraham Lincoln. Goldstone came from Galesburg, Ill. where he was born, and where Sandburg was born).

The Broadwalk--University of Illinois—Young America, the future leaders of the United States, and of the world, we feel confident, trudge this historic walk daily. Now—there is a second "Broadwalk"—"The Carr Walk", east of, and parallel to, the original Broadwalk.



Altgeld Hall—This was the University Library—do ye remember, ye Illini—no longer as youthful as in years of yore?

PART TWENTY-ONE

PEACE AGAIN
PERMANENT?
THE BANDS REGAIN THEIR PEACE-TIME NUMBERS
HARDING APPROACHES RETIREMENT

CHAPTER FIFTY-ONE

MANY MANUSCRIPT TRANSCRIPTIONS FOR OUR ILLINOIS BAND USED IN 1946 ANNIVERSARY CONCERT

Many manuscript transcriptions by Harding and his staff were used in the March 27, 1946 Home Concert, again reflecting the scholarly work by the Illinois Conductor. Among these transcriptions were two from the pen of Richard Strauss, these being Excerpts from the Symphonic Poem, "Ein Heldenleben" or "A Hero's Life", and Interlude from the opera, "Intermezzo"; Suite Provencale, by Darius Milhaud, French composer and member of the famous "French Six" of composers; "Danse", "Tarantelle Styrienne", by Debussy-Ravel; Excerpts from the Ballet, "The Incredible Flutist", by Walter Piston, Associate Professor of Music in Harvard University, with incidental flute solo played by Mary Lou Hayes; and Finale to Symphony No. 2, by Dimitri Kabalevsky, Russian composer.

Honors for our Gold Band Alumni

Following the intermission, greetings were extended to returning veterans, and a memorial tribute was given to our returning Gold Star Alumni, with John O'Connor, president of the Concert Band, as Narrator.

Two manuscript numbers, the Third Movement from Symphony No. 1, "The Santa Fe Trail,", by Harl McDonald, and Overture to a Comedy--"Athaneal, the Trumpeter", by Franz Waxman, with incidental Trumpet Solo by Winston Lynes, were highlights in the second half of the Program.

Another number, worthy of especial mention was "Romanian Scherzo--Hora Staccato" by Dinicu-Heifetz, played as a unison solo by eleven Clarinetists in the Band, the work having arranged and conducted by Keith Wilson.

Clarence Sawhill conducted two numbers, "Legend" by Paul Creston and "Jamacian Rumba" by Arthur Benjamin. Creston, an American, is using the Symphonic Band as a vehicle for musical expression. Benjamin is an Australian composer.

Concert Band

Season 1945-1946

Albert Austin Harding, Director; Clarence Sawhill, Assistant Director; Keith Wilson, Assistant Conductor; Lyman Starr, Head

Librarian; John O'Conner, Band President; William Skelton, Vice-President; Mary Lou Hayes, Secretary.

B-flat Clarinets

Harry Gille*
Keith Wilson*
Austin McDowell*
Oreste Michi*
James Van Sycle*
R.A. Cline*
K.D. McCarty
J.William Holl
R.A. Christophersen*
M.D. Pais
F.M. Hibell
K.R. Moore
Dorothy Jean Albert
W.R. Mundil
F.R. Smith*
Betty Bond*
C.A. Lichten*
A.G. Nibbelin
L. Anson
M.C. Cherkas
W.E. Nelson*
E.H. Bell (V-12)
Donna Jean Rolison*
B.G. Trick*
T.C. Bunting
J.L. Davidson
W.C. Wayne
Frances Wilmeth*
Billie Jean Chrysler

E-flat Flutes

J.R. Littler*
Norma L. Tedford

Alto Clarinets

Mariella Aikman
C.A. Reed
L.W. Alfrey
Jean Wiersema

Bass Clarinets

Betty Hamm*
Christie Ann Beachtold
Virginia L. Carter
M.R. Altenberg

Contra-Bass Clarinet

Clarence Sawhill*
H.S. Hartman
Walter Duda

Alto Saxophones

Marjorie Galutia*
E.M. Creek*
James Lane
Jo Anne Grundy

Tenor Saxophone

F.K. Davis

Flutes and Piccolos

Mary Lou Hayes*
Lois E. Zornig*
Doris M. Parker
J.P. Dolch*
J.L. Stables*
J.J. Schuster*
J.R. Ross
Ruth M. Frohardt
Vivian Terrill
Atha Tehon*
Charlotte Newlin

Oboes

Harvey Zorn*
Martha Jane Pichon*
C.S. Kritzer
Jane McClure*

English Horns

Lois M. Ousec
H.F. Lorenz

Baritone Oboe

Peggy Kesling*

Bassoons

William Skelton*
R.L. Brown*
Ray Shawl*
G.A. Hemphill
Betty Reeder

Contra-Bassoon

C.T. Meyer

Baritone Saxophone

A.M. Sanford (V-12)

Celeste

Marie Sawnill

Marimbas

Nine M. Cole*
Barbara Arlenne Juvinall

Bass Drum

W.J. Hoel*

Cymbals

D.C. Fariss

Snare Drums

H.H. Luttenbacher*
L.D. Wise
Paul Kliger
G.E. Truckenmiller

Tympani

Aline Fairbanks*

Librarians

K.D. McCarty
L.O. Kirsch

Propertymaster

L.R. McCreight*

Cornets

W.E. Lynes*
J.L. Rasmussen*
L.O. Kirsch
J.A. O'Connor
A.M. Cucci
R.G. Weibrouch
G.W. Yapp*
D.J. Lewis
T.J. Deimer

Trumpets

Wm. D. Cole*
W.R. Brophy*
L.R. Freeland
C.E. Leach
R.C. Johnson*
M.R. Podeschi

Fluegelhorns

J.W. Seargeant*
R.G. Ferguson

French Horns

S.R. Smith*
J.W. Davidson*
Don Hatch
J.M. Elliott*
B.J. Leviton*
T.B. Harker
Laurel Hruda
R.K. Walker
A.C. Bottin*

String Bases

Elizabeth Tylor*
M.J. Alexander

Bass Trombones

R.W. Faller*
B.E. Fulk

Baritones and Euphoniums

R.W. Landes*
Lyman Starr*
E.G. Knox
Russell Omeis

Trombones

J.W. Schrodt*
R.M. Simmergren*
V.E. Stephens*
E.H. Jurgens
R.K. Newton*
A.C. Leach
J.R. Graham*

Basses

Warren Felts*
V.J. Wilson*
C.E. Sandy
Stephen Tehon*
L.E. Freeman*
R.P. Titus
J.D. Moses*
L.L. Steimley*

*Denotes wearing Varisty Band Emblem

(V-12) Denotes Membership in a Navy Program on Campus

Gold Star Illini Bandsmen

Second World War

Edward Barry '46
James Warren Bishop '44
Bruce Brisendine '47
Charles Francis Cole '43
George Edgar Edwards '41
Richard Warren Fleming '44
Frederick C. Gedge, Jr. '39
Bernard Lee Goldsmith '45
Fred Kelly Lawson, Jr., '43
Robert J. Murray '42
Robert M. Pilchard '42
James Edward Ringger '46
James Edward Roll '43
Stephen Sartoris '42
Gordon D. Skene '39
George Busey Tawney '37
Wade Verweire '41
Hugh Yeager '45

World War II Veterans

University of Illinois Concert Band

Students

M.J. Alexander
L.W. Alfrey
L. Soson
E.H. Bell
C. Bottin
W.R. Brophy
R.A. Christophersen
R.A. Cline
William D. Cole
A.M. Cucci
J.W. Davidson
F.K. Davis
J.P. Dolch
J.M. Elliott
R.W. Faller
W. Felts
R.G. Ferguson
B.E. Fulk
J.R. Graham
T.B. Harker
Don Hatch
G.A. Hemphill
W.J. Hoel
F.M. Hubbell
E.H. Jurgens
P. Kliger
J.W. Lane
A.C. Leach
B. Leviton
C.A. Lichten
Austin McDowell
C.T. Meyer
Oreste Michi
K.R. Moore
J.D. Moses
W.R. Mundil
M.L. Myer
W.E. Nelson
R.K. Newton
J.A. O'Conor
R. Omeis
J.L. Rasmussen
C.A. Reed
C.E. Sandy
A.M. Sanford
J.W. Schrodt
J.J. Schuster
J.W. Seargeant
J.M. Simmergren
William Skelton
F.R. Smith
S.R. Smith
J.L. Stables
Lyman Starr
Stephen Tehon
R. Titus
James Van Slyke
R.K. Walker
V.J. Wilson
Gordon Yapp
Harvey Zorn

Faculty

Mark Hindsley
Keith Wilson

Hindsley Returns From Armed Forces

The April 2-3, 1947 Anniversary Concert

Mark Hindsley conducted, following intermission, the Overture--"Vanity Fair", by Percy Fletcher, which portrays several characters in Thackery's novel.

Clarence Sawhill conducted Waltzes from the Opera, "Der Rosenkavalier" by Richard Strauss, one of the gay, romantic themes by this great composer, who also wrote impressive tone poems and tragic operas.

Other numbers conducted by Harding were several numbers in manuscript transcriptions, these being Prelude from the Concerto for Orchestra, by Starokadomsky; Symphony No. 9, Opus 70, by Dimitri Shostakvich; Excerpts from the Symphonic Poem, "Thus Spake Zarathustra" by Richard Strauss; Bacchanale from the Opera, "Tannhauser", by Wagner; Rhapsodia from "Symphonic Minutes" Suite and Scherzo from Suite Opus 19, each by Ernst Dohnanyi; Dance Generale from "Daphnis et Chloe" by Ravel; "As Kreutzer Spins", by Dave Rose; also Dance Intermezzo by Sibelius and "Funiculi, Funicula", by Dena-Lang, a new and colorful setting of the famous Italian street song by Philip Lang.

A DIFFICULT PROGRAM

"The 1947 Anniversary Program was a difficult program, one of the most ambitious, our Band ever attempted. We never played down to the tastes of our audience, yet we gave the audience variety and gayety, in fact, we gave them dessert with wholesome bread", recalls Harding, in studying the programs of his many outstanding concerts".

"Beginning with the 1946 program, our concerts resumed their pre-war quality. The boys came back from service, in 1945 and 1946, but asked to sit back of the regular players, a most sportsmanship attitude. One of our greatest satisfactions was that the Band members were proud of the Band, not of themselves", continued Harding.

"The rendition of "Symphony No. 9, Opus 70" by Shostakovich, required between 20 and 25 minutes, illustrating the quality of fine music which our Band was capable of playing", commented Harding.

Harding rescored the entire Symphony for the Illinois Band.

DANVILLE, ILL--WELL REPRESENTED IN THE BANDS OF THE 1940's

Virginia Holl was a "Band Daughter", her father, William B. Holl, Director, Danville, Ill, High School Band, having been a former member of the Concert Band and assistant in charge of the Clarinet Section. She was a sister of J. William Holl.

Also from Danville were a large group during the mid-1940's. Among them were Louise Haas, Dale Collins, Martha Jane Pichon, Dorothy Jean Albert (one of the best Band copysists in Harding's long experience on

campus), Marian Albert, her sister, Joe B. Brown and Eva Doris Engel, all from Danville, Illinois, clearly reflecting the excellent training they had received from William B. Holl in the Danville high school band.

Also from Danville area were Janis Adsit, Wellington, Ill., and Barbara Arlenne Juvinall, Henning, Ill., Marimba; Edna A. Michael, Harp, Muncie, Ill.; and Nina Coffing, Covington, Ind, ten miles east of Danville, Ill., Marimba; and M.R. Kornmeyer, Penfield, Ill. Stephen Lambdin came from St. Joseph, Ill., and Delbert Goranson, from Tuscola, Ill.

J. William Holl later served as Research Assistant in Mechanical Engineering, on the Illinois campus, where he secured his professional degree of Mechanical Engineer, a master's degree.

It was remarkable that so many excellent members of the Band came from the immediate area of the campus.

A FEW OUTSTANDING MEMBERS OF THE 1946-1947 BAND

Warren Lutz, Wood River, Ill., was one of our outstanding clarinetists.

Doris Parker, who was a prominent member of the flute and piccolo section in the 1945-1946 Band, became, presto, Doris P. Shepherd in the 1946-1947 Band, due to the wiles and fancies of the little blind god.

Edward Kalb, English horn, had served in India in the intelligence corps. He was an excellent amateur photographer, and took colored movies of all band formations in the Stadium and other out-door events "dubbing in" the music. Kalb was an excellent student and took work towards his doctorate in education.

Wayne Davidson later taught in Kansas State Teachers College, Hays, Kansas, and at Ball State Teachers College, Muncie, Ind. William Michael was a brilliant student. "Wib" Hoel, became an instructor in music in the University and leader of the Men's Glee Club. He is a talented musician. Betty Bond, Cornet, is now teaching in Alton, Ill, with address 1316 Spaulding, in that city. James Whiteside and Robert Simmergren later directed high school bands in California. Walter Duda, conductor of the Urbana high school band, was a valuable sit-in member of the Concert Band. John Schuster, the son of a bandmaster in Southern Illinois, later taught in Jacksonville, Fla.

University of Illinois - Military Bands Department

Season -- 1946-1947

Concert Band

Albert Austin Harding, Director; Mark Hindsley, Assistant Director; Clarence Sawhill, Assistant Director; Austin McDowell, Instructor; Lyman Starr, Head Librarian and Propertymaster; Leroy Kirsch, Librarian; Wilbur Hoel, Band President; William Skelton, Vice-President; Lois Zornig, Secretary; David Tucker, Propertymaster.

B-flat Clarinets

Harry Gille*
Austin McDowell*
R.A. Cline*
J.E. Taylor*
W.W. Lutz
F.M. Hubbell*
K.R. Moore*
D.A. Goranson*
J.W. Holl*
Dorothy Jean Albert*
E.L. Mihelic*
Robert Webb
W.R. Mundil*
J.E. Whiteside*
M.B. Lary
Betty Bond*
Mary Frances Thomets
W.E. Nelson*
Donna Jean Nelson*
H.F. Boyd
J.E. Lloyd
J.W. Lane
J.J. Maloney
T.C. Butning*
J.L. Davidson*
W.J. Day
A.W. Walker
Frances H. Wilmeth*

Alto Clarinets

Mariella Aikman*
Jean Wiersema
Walter Duda*
J.H. Hobbs

Bass Clarinets

G.C. Pontz*
J.J. Stout*
W.E. Sholuders
M.R. Altenberg

Contra-Bass Clarinets

Clarence Sawhill*
R.L. Niblack

Alto Saxophones

R.L. Doyle*
Marjorie A. Galutia*
E.M. Creek*

Tenor Saxophone

W.J. Jensen
L.H. Schneider

Baritone Saxophone

E.E. Landry

Harps

Edna Michael*
Alyce Joan Hitter

Flutes

Mary Lou Skelton*
J.J. Schuster*
Lois E. Zornig*
Doris P. Shepherd*
Eva Doris Engel

J.R. Ross
J.L. Stables*
Ruth M. Frohardt*
Atha L. Tehon*

Piccolos

Marian Albert
Stephen Lambdin

Oboes

H.F. Lorenz*
Martha Jane Pichon*
F.T. Stockstill
J.A. Brophy*
Jane McClure*

Baritone Oboe

C.S. Kritzer*

English Horns

W.G. Killian*
E.C. Kalb*

Heckelphone

B.B. Wyman*

Bassoons

William Skelton*
R.O. Pugh
D.F. Mason
Ray Shawl*
Harold Hindsley
Betty Reeder

Contra-Bassoon

C.T. Meyer*

Contra-Bass Sarrusophone

R.A. Watson

String Basses

R.A. Anderson
Jeanne M. Leader

Bass Drum

Wilbur Hoel*

Snare Drums

H.R. Luttenbacher*
Morris Myers*
L.D. Wise

Tympani

W.E. Jobusch*

Cornets

J.L. Rasmusson*
L.O. Kirsch*
Dean E. Smith*
C.E. Leach*
R.G. Weibrouch*
K.G. Benson
D.J. Lewis*

Trumpets

W.R. Brophy*
F.C. Mead
A.D. Veach
Sidney Sosin

Flugelhorns

M.J. Melvoin
E.W. Loftiss

French Horns

S.R. Smith*
J.W. Davidson*
W.A. Michael*
C.B. Harker
Laurel E. Hruda*
T.B. Harker*
D.C. Collins*
R.K. Walker*
A.C. Bottin*

Trombones

R.M. Simmergren*
F.V. Simon*
V.E. Stephens*
E.H. Jurgens*
J.W. Schrodt*
L.R. Strang*
A.C. Leach*
J.R. Graham*

Bass Trombone

R.E. Faller*
A.M. Carter

Baritones and Euphoniums

Lyman Starr*
W.H. Schuetz*
E.G. Knox
T.L. Emrick
D.W. Tucker

Basses

C.E. Sandy*
E.B. Stein*
L.E. Freeman*
Joe B. Brown
R.P. Titus*
M.R. Kornmeyer
K.W. Chambliss

Cymbals

Aline M. Fairbanks*

*Denotes wearing Varsity Band Emblem

Clarence E. Sawhill

For a decade Clarence Sawhill was one of the important and useful members of the Band Staff under Director Harding. Sawhill is now Director of Bands, University of Southern California, Los Angeles, where he went in 1947.

Sawhill began his work at Illinois in 1937, as Assistant Conductor of the Second Regimental Band, and Director of Bands Urbana H.S.

He continued in this dual capacity until 1942 when he was named Acting Assistant Director, while Assistant Director Mark Hindlsey was in war services. In 1943, Sawhill was named Assistant Director and continued as such until he transferred to USC in 1947.

Sawhill was a Man of the Hour at any time he was needed by Harding. His services in taking over completely as Director of the Band Clinic in 1945, while Mrs. Harding was critically ill, have been related. Sawhill regularly played Contra-Bass Clarinet in the Concert Band, but could lend a hand when needed on other instruments. He served as Narrator and in countless other capacities when Harding needed an assistant of the first rank in capability, cooperation and efficiency.

When asked by Burford to relate some of his recollections of Band Formations and Band Gossip at Illinois, Mrs. Sawhill, pinch-hitting for Clarence, as Clarence had done for Harding many times, wrote, as follows:-

Sept. 28, 1951

Dear Mr. Burford:

Clarence is in the midst of band rehearsals preparing for the Trojan Football Band's intial appearance of the season in the Coliseum tomorrow night. He gave me the information and asked me to answer your letter. We are so happy the book is to be published soon and of course, we will want copies.

In regard to the formations you asked about, I will mention ten that he felt were some of the better ones.

1. The Navy Anchor with rope running thru it. (The navy boys in blue made the anchor and the rope was wound by the navy boys in white. (During war years)
2. House with white picket fence for Homecoming (during war years). The navy boys in white formed the picket fence. We had smoke coming out of the chimney and played "Keep the Home Fires Burning".
3. Unfolding Rose. (For Notre Dame)
   The formation was first of a rose bud and as the band played "My Wild Irish Rose" The petals of the rose opened in full bloom. The band wore some attachments to their uniforms making the colors, rose and green (for leaves.)
4. Clarence originated the three dots and a dash formation . . . - which was the Victory Theme of the war. (This formation was copied by a number of bands over the country after we did it.) This formation merged into, No. 5.
5. U S A --then into:
6. BONDS (playing, "Any Bonds To-Day?") (By request this sequence of three formations was repeated several times during the season.)
7. GO ILLINI GO (This was used in collaboration with the new yell that year.)
8. A drake (when we played Drake, Iowa). (The outline of the drake was taken from Baby Kathleen Sawhill's crib blanket.)
9. Train moving down the field.
10. Various combination formations with the three service units on the campus, the Navy Band, the A.S.T.P. Band and the A.S.T.R. Band. A.S.T.P. Band and A.S.T.R. Band were small units and

had to be drilled at separate times so we used them in the such formation as:--

I		*GO*
ILLINI	*N* (Shamrock Formation) *D*	ILLINI
MEN		*GO*

(Italics for smaller bands)

Not listed with the above but one which I must tell you about is the one which probably brought more laughs then any formation ever made there. It was during war years and Sawhill was short of help so I helped draw up formations. We were to play Michigan so I found a good replica of a badger which I transformed to the band sheet for marking. Harding walked thru the room just as the drawing was finished and I asked him how he liked it. He took a glance at it, smiled and said, "Do these encircled figures represent the Navy boys in white? I replied that they did and he laughed heartily and said that was one for the books, for the men in white formed a line right down the badger's back--in other words, a perfect facimile of a skunk. Needless to say, we changed the position of the men in white, and I don't know to this day whether it was his fine sense of charting or his sense of humor that made him detect the white stripe down the back so quickly.

You asked for some good yarns. I'll mention a few that we treasure although Clarence could no doubt give you more profound ones than I. However, these are good.

There was the time when Harding wanted a number put in the folders shortly before rehearsal time. The three librarians agreed that it was physically impossible for them to do it in that time. Harding kindly asked them to step out of the library and proceeded to put the number in the folders himself, and he did it before the rehearsal!

Some of his former band boys who were stationed at Chanute Field had a few gripes to air so they decided to come down and talk it over with Harding. Being ethical and not one for pettiness, but ever mindful of doing his part to help the men in uniform, Harding suggested they all go out to eat and talk it over. He cleverly manipulated the conversation and soon the boys were laughing and having a wonderul time. When they were on their way back to Chanute Field later that evening they realized they had forgotten to bring up their gripes. They had spent such an enjoyable evening that they didn't

feel like complaining anymore. They were of one accord that "Colonel Harding" had a way of handling men.

The system which Harding built up at Illinois was held in high regard by the students and they would defend it, if occasion arose, with sublety and humor. An example of this is the day a Freshman was expressing his dislike of the way something was being done around the "plant" (the affectionate term used for the band building and it's activities). One of the upperclassmen gave him a fatherly stare and said, "Oh, be still--you haven't changed embouchures once yet!"

That Harding was not a man for excuses is illustrated by the way the older students would warn the youngers ones when they were concerned over performing for Harding, "You may not produce—but no excuse!" And there was something about him that made you produce.

Those eyes beneath the heavy brows! --One of his favorite band alumni, Russ Howland, returned to the campus after several years for a visit. Sawhill was showing him around the campus and on seeing Huff Gym, Russ expressed surprise at it's size and grandeur. Clarence asked him why he was so awed when he had played with the band in it many times. Russ replied, "Why, I didn't see the building. I only looked at my rack and Mr. Harding's eyes."

There was a definite feeling of respect for Harding which just naturally permeated the band building, but the sense of good-natured humor was ever present, and on occasion the boys would "rib" him in a subtle way. For example, one season a student in the band had the given name of Austin and it so happened that this boy's arrival schedule to the band building would coincide with Harding's arrival. The boys would wait their chances and yell out, "Hi, Aus!", "What's cookin', Aus!" etc. They would peek around the Dutch door of the library to watch Harding's rather perplexed expressions.

At the President's Concert (either 1946 or 1947 and I think it was '47), Harding asked the band which march they would rather play for an encore. A suggestion was made, at which the trombones in one voice said "No" because of the dexterity and technique necesdary in the trio. Harding cast a smile and said, "That it shall be", and he brought his baton down and the band was off to a very lively Harding tempo. With much ado all the trombone players brought forth bottles of valve oil, pulled out their slides, oiled them, worked them back and forth, etc. The trio was coming up fast and when it came, the trombone players came thru with flying colors much to the

amusement of the audience, and from the twinkle in his eyes, we knew that the maestro had appreciated it, too.

Terms familiar to only bandsmen at Illinois include: "A square" (A^2) (pet name for A.A. Harding), "unrelenting crescendo"--demand - ed in rehearsal and inspired by his daily drive.

When Clarence was teaching at Lawrence, Kansas, the year before he went to Illinois to teach, Harding judged his band in a contest. Being rather nervous on such an eventful day, I accidentally sat on Harding's new hat and really smashed it.

This isn't exactly a yarn but something I would like to say. A constant inspiration to us, as well as other young married people around the band building, was the way in which Mr. and Mrs. Harding shared their joys and their problems. Their home schedule was not like the usual home schedule but whenever possible, twixt the dinner hour and the time Harding would return to the band building to start his night work scoring, they would have a ride in the country. They called it their "country block". Mrs. Harding told me that they talked over the cares of the day, the plans for the future, and that they were both refreshed by the ride, the fresh air, and the sharing of mutual thoughts. How wonderful that "country block!" More homes in in America would be happy to-day if husband and wife had just taken time to squeeze in an hour for a ride around a "country block".

Well, Mr. Burford, I presume you'll gather by now that I am writing about one of my most favorite persons in the world. We worked and had fun with him for ten years, and I write, with tears of gratidude in my eyes, that he helped so much to make those years blessed for us. They don't come any finer. Harding is tops.

Best wishes for your book "We're Loyal to You, Illinois". I know it will be a success but if every copy of your book should be lost, the good Albert Austin Harding did will go on and on. Yes, we all love him.

Sincerely,

Mrs Clarence Sawhill

Mrs. Clarence E. Sawhill
for
Clarence E. Sawhill
Director of Bands
University of Southern Calif.
Los Angeles, Calif

Lyman Starr—One of Harding's Prominent Bandsman. A useful member of the Band and an able assistant in any capacity. Now--Instructor in Music and in Bands and Band Librarian, University of Illinois.

Clark Bachman—Son of Harold Bachman, Director of Bands, University of Florida. Clark Bachman was a Member of the Flute Section, Illinois Concert Band, 1935-1939.

CHAPTER FIFTY-TWO

HARDING'S FINAL ANNIVERSARY CONCERTS

March 16-17, 1948

Press comments were many and were enthusiastic on the final programs presented by the University Band under the baton of Director Albert Austin Harding, in the University Auditorium, Tuesday and Wednesday evenings, March 16-17, 1948.

"Harding Leads Concert Band to New Highs" were the headlines in the Champaign News-Gazette, March 17, 1948.

"Perhaps not in the history of the University of Illinois has there been given a concert equal to that of Tuesday evening" said Fran Meyers in the News-Gazette.

"The fine musicianship of 125 Band members, the excellent conducting by Harding and the splendid choice of repertoire, all combined to make a brilliant concert. Harding's conducting seemed more superb than ever on 'the eve' of his retirement. The pleasing concert came at the peak of the current First Annual Festival of Contemporary Art on our campus. The Symphony numbers played by the

Illinois Band resembled the great orchestras. The entire presentation by the band could not have been finer".

"The Concert whipped right along. No moments were wasted. The Band was completely on its toes. The Bandsmen themselves commented that the Band had never played better."

"President George D. Stoddard and his family attended, as did numerous deans, directors and professors. The faculty turnout on this occasion was larger than usual. It showed the high esteem in which Harding is held in the University community.

"The audience listened eagerly to every note and watched carefully the playing of the Bandsmen and the conducting of Director Harding. The gracefulness of his left hand as he swept it in a complete circle to bring forth and then diminish the tone quality of the instruments and the quick staccato beat of the baton in his right hand seemed to have more feeling than ever. Director Harding had his complete personality in his conducting", continued the News-Gazette.

Harding cutting his birthday cake---February 10, 1948---Champaign Rotary Club, Champaign, Ill.---Harding, engaged in the super-man task of carving such a big cake, is ably supported by six stalwart Bandsmen.---Left to Right--Ray Shawl, Cyrus Palmer, Olin Browder, Harding, Frank Lescher, Burl Edie, Charles Kiler.

BAINUM ATTENDS--ON THE JUMP, AND ACTUALLY, ON THE FLY

The final Anniversary Concerts of Director Harding caught his warm personal friend, and former Assistant Conductor, Glenn Cliffe Bainum in a medley of musical engagements.

Bainum, Director of Bands, Northwestern University, was called to Sandusky, Ohio, to attend a band contest. He managed to attend the Wednesday evening concert, but could only remain for half of the program, as he caught a plane to Sioux Falls, South Dakota, where he presided at a meeting of the American Bandmasters Association.

Bainum drove from Evanston to Sandusky, and from Sandusky to the University of Illinois campus, "with a young man from Northwestern University doing the driving". Bainum, busy as he was, did not need to take any chances in cross-country, rapid-fire driving, when he could have "a young man" to officiate at the steering-wheel. This, of course, was no possible indication that Bainum was no longer " a young man".

It was Bainum, who had been invited to present the plaque to Director Harding, but the necessity of Bainum's taking-off, amid-ships, and that literally, for he sailed from the campus in an airship, placed that happy duty upon Dean Cyrus E. Palmer, University of Illinois, former prominent member of the Band and sit-in Member for many years.

FORMER BAND MEMBERS PRESENT

Among former members of the Illinois Band attending were Warren Felts, director West Aurora, Ill., high school band, and Mrs. Sue Weaver Felts, Aurora, Ill; Carl Landrum, Quincy, Ill; James Robertson, Clinton, Ill; Fred Huber, Peoria, Ill; Herbert Kaiser and Burl Edie, Monticello, Ill; Dick Faller, Watseka, Ill; Dr. Frank Mohlman, Chicago; Allen Conner, music department, Bradley University, Peoria, Ill; Rodney Cummins, Chicago; Al Leach, band director, Lincoln, Ill; William B. Holl., Sr. director high school band, Danville, Ill., whose son William Holl, Jr., played in the Illinois Band that evening; Russell Howland, University of Michigan, Ann Arbor, Mich; Walter Emch, Millikin University, Decatur, Ill., and Mrs. Emch; George Kaplan, Chicago attorney and former bass drummer; Don Hatch and Mrs. Hatch, Aurora, Ill., the latter being the former Betty McCown, Urbana, a faculty daughter and a University graduate; Horace Ingalls, Springfield, Ill., former business manager of the Band, and Mrs. Ingalls; and Harold Hines, Southern Illinois University, Carbondale, a former cornet player in the Band.

Clarence Sawhill, University of Southern California, Los Angeles, former Assistant Director of the Illinois Bands, sent a telegram of congratulations to Harding.

HIGH SCHOOL BANDS CO-OPERATE

The close affilation between the University Bands and many high school bands in Illinois was noted by the attendance of a number of high school band directors, many bringing their entire bands to attend one of the two concerts.

Walter Duda, alto clarinet player and sit-in member of the Band, and director of the Urbana high school band, brought his entire school group.

Carolyn Dell Wright brought the high school band from Buckley, Ill. E.E. Weller was there with the Effingham, Ill., high school band, and Ralph

Moore, principal of the high school at Donovon, Ill., with his band. A group of 44 members of the Cissna Park, Ill,, high school band attended, as did, so we were informed, "a crowd" from Bloomington, Ill.

Highly pleasing was the presence of John R. Fornof, Streator, Ill., newspaper publisher, newly elected president of the board of trustees of the University, and a Phi Kappa Psi fraternity brother and former room-mate of Harding. Himself a graduate of the University, he was accompanied by Mrs. Fornof, the former Helen Honeywell, Hoopeston, Ill., an alumna.

"We came just to hear the Band", commented Fornof.

Fran Meyers, University correspondent, Champaign News-Gazette, said of Fornof:-

"The new president of the board marvelled at the music presented by the University Concert Band. He hailed it as the finest program the Band had ever given."

SIT-IN OLD-TIMERS IN HARDING'S LAST ANNIVERSARY CONCERT

Norman Goldberg, St. Louis, former bass clarinet musician in the Band, played in the 1948 Anniversary Concert, as a sit in Member. He was accompanied to campus by Mrs. Goldberg.

Two beloved "old-timers" of the Band, Olin Browder and Frank Lescher, each of whom played solo B-flat clarinets in Harding's First Anniversary Concert, March 3, 1906, were present as sit-in members at Harding's 45th Anniversary Concerts, March 16-17, 1948, or 42 years later—and that almost exactly to a day, at least a week or so, and were introduced by Director Harding.

PROMINENT BAND LEADERS ATTEND CONCERT

Representing the C.G. Conn Limited, Elkhart, Ind., were Ralph Thompson, former outstanding Cornetist in the Illinois Concert Band and Frank Reed.

From the Selmer Company, Elkhart, was Joe Grolimund, who brought with him the youthful M. Selmer, of Paris, France, the son of Maurice Selmer and the grandson of Henri Selmer, whom Harding had met in the French capital in 1926. The grandfather and the father were then the head of the Selmer band instrument factory in France. The Selmer Company, Elkhart, Ind., is American representative of the main factory in France.

The Program—for Harding's Final Home Concerts

The Programs were identical for the two evenings and were opened by Overture to "The Wasps" of Aristophanes, from Manuscript, by Ralph Vaughn-Williams, the best known contemporary British composer and noted for his symphonies.

Other numbers were Excerpts from the Symphonic Poems, "A Hero's Life" and "Death and Transfiguration", by Richard Strauss, whose compositions, like the Sousa Marches, had become traditional on the Illinois campus; "Symphony in B-flat minor", Opus 4, also in Manuscript, by the Russian composer, Tikhon Khrennikov, said to have been the most brilliant number to have come from Russian in

many years; "Danse" (Tarantelle Styrinne), likewise in manuscript, by Debussy-Ravel; "Psyche and Eros", from the symphonic poem, "Psyche", also in manuscript, by Cesar Franck; Three Dances from the ballet suite, "Gayne", being Dance of the Rose Maidens, Lullaby and Sabre Dance, by Aram Khachaturian, the Armenian composer; Overture, Vanguard", by Frederic Curzon, conducted by Mark Hindsley; Selection from "Brigadoon" by Frederick Loewe, who was receiving the acclaim of critics, also conducted by Hindsley; Suite, "Lieutenant Kije", Opus 60, in manuscript, being (a) "Birth of Kije", (b) Kije's Wedding"; (c) "Troika" and (d) Burial of Kije", by Sergi Prokofieff, well known for his "Peter and Wolf"; Symphony No. 5½ or "Symphony for Fun", by Don Gillis, an American, in contrast to British and Continental composers, who was born in Missouri and was a product of the American school band movement; and Fantasy, "Jingles All the Way", by Howard R. Cable.

Sousa was, of course, included, with his "Hands Across the Sea", "Golden Jubilee" and "El Capitan".

Among Band members whom Harding regarded as outstanding in this concert were Wallace Jobusch, tympani, and Leroy Kirsch, cornet, both of Collinsville, Ill.; and Harry J. Gille, Oberlin, Ohio, B-flat clarinet.

University of Illinois—Military Bands Department

Season 1947-1948

Concert Band

Albert Austin Harding, Director

Mark Hindsley, Assistant Director; Austin McDowell, Instructor; Lyman Starr, Instructor; Haskell Sexton, Instructor; James Schrodt Instructor; William R. Brophy, Band President; Kenneth M. Moore, Vice-President; Harry Gille, Secretary; Leroy Kirsch, Librarian; David Tucker, Propertymaster.

B-flat Clarinets

Harry Gille*
Austin McDowell*
W.W. Lutz*
F.M. Hubbell*
K.R. Moore*
D.A. Goranson*
J. William Holl*
E.L. Mihelic*
Dorothy J. Albert*
R.K. Webb*
K.D. McCarty
W.R. Mundil*
Betty Bond*
A.G. Nibbelin*
R.K. Weerts
W.E. Nelson*
Donna Nelson*
H.F. Boyd*
J.L. Doring
E.E. Landrey*
J.W. Lane*
H.M. Ward
J.F. Guse

T.C. Bunting*
D.A. Rahn
J.L. Davidson
W.J. Day*
A.W. Walker*
Frances Wilmeth*

Alto Clarinets

Jean Wiersema*
J.H. Hobbs
D.J. Perrino
Walter Duda*

Bass Clarinets

G.C. Pentz*
M.A. Ash
W.W. Shaw
M.R. Altenberg*
M.J. Beagle

E-flat Contra-Bass Clarinet

R.L. Niblack

BB-flat Contra-Bass Clarinets

R.F. Schwerdt
W.L. Johnston

Alto Saxophones

Marjorie Galutia*
Jean F. Cook
E.M. Creek*

Tenor Saxophones

W.J. Jensen
L.H. Schneider*
Dorothy McKinley

Baritone Saxophone

L.E. Dicks

Flutes

E.L. Flanagan
Mary Frances James
Doris P. Shepherd*
Eva Doris Engel*
J.J. Schuster*
J.R. Ross*
Ethel N. Brown
Marian L. Albert
Stephen Lambdin

E-flat Flutes

Norma L. Tedford*
J.W. Trumbull*

Piccolo and Alto Flute

Marian L. Albert

Oboes

H.F. Lorenz*
Martha Jane Pichon*
F.I. Stockstill*
J.A. Brophy*
Jane McClure*

English Horns

W.G. Killian*
E.C. Kalb*

Baritone Oboe

C.S. Kritzer*

Heckelphone

B.B. Wyman*

Bassoons

R.O. Pugh*
D.F. Mason
Ray Shawl*
Harold Hindsley*
Betty J. Reeder

Contra-Bassoon

S.C. Griffith

String Basses

M.J. Alexander
Grace H. Sexton*
Jean Leader

Marimbas

Barbara Arlenne Juvinall*
Janis Adsit*

Harps

Alyce Joan Hitter*
Edna Michael*

Snare Drums

H.R. Luttenbacher*
P.S. Durant
L.D. Wise*

Cymbals

Aline M. Fairbanks*

Bass Saxophone

F.F. Berry

Cornets

L.O. Kirsch*
Haskell Sexton*
J.J. Haynie
C.E. Leach*
Peter Eckert
R.G. Weihrouch
Alden Josey

Flugelhorns

H.J. Melvoin
E.W. Loftiss*

French Horns

W.A. Michael*
Dale Collins*
S.R. Smith*
P.A. Vance
I.W. Tunick
T.B. Harker*
V.O. Nicolai
G.B. Tatman
Dorothy Sherrard

Trombones

R.M. Simmergren*
F.V. Simon*
E.H. Jurgens*
V.E. Stephens*
R.G. Summers*
M.I. Sabin

Trumpets

W.R. Brophy*
Sidney Soslin
K.G. Bensen*
D.J. Lewis*

Basses

C.E. Sandy*
Stephen Tehon*
L.E. Freeman*
R.P. Titus*
Joe B. Brown
M.R. Kornmeyer*
R.W. Litterest
R.W. Chambliss*

Bass Drum

Wilbur Hoel

Bass Trombones

J.W. Schrodt*
D.W. Porter*
Lyman Starr*

Baritones and Euphoniums

R.W. Landes*
W.H. Schuetz*
D.W. Tucker*
R.E. Crago
E.G. Knox*
T.L. Emrick*

Tympani

W.E. Jobusch*
Jacob Fuchs

PLAQUE PRESENTED TO HARDING

A heavy-plated gold shield on mahogany was presented to Director Harding.

Cyrus Palmer, Associate Dean, College of Fine and Applied Arts, University of Illinois, a veteran of many years of loyal Band service, was chairman of the presentation committee, taking the place of Glenn Bainum.

Accompanying Palmer were Raymond Dvorak, for 16 years associated with Harding in the Illinois Bands; David Hughes, Elkhart, Ind, representing the National School Band Association; and Irving Talmadge, Maywood, representing the National Music Education Conference.

Palmer read Bainum's appreciation of Harding, as follows:-

"Director Harding, you are the living embodiment of the highest ideals of our profession. You ARE Illinois Loyalty".

Talmadge commented, "No one has done a greater job than Mr. Harding".

Palmer himself, characterized the University Band as a tradition of high standards in the University community.

"Director Harding is known nationally and is held in high esteem by all organizations for his work and accomplishments".

Dvorak, Director of Bands at the University of Wisconsin, and president of the College Band association, said:-

"The members of the Association extend to you their deep appreciation of your splendid leadership and elect you life president of the Association". Dvorak also emphasized Harding's influence and inspiration in the band music world.

Hughes commented:-

"I am proud to be a part of this presentation".

Harding accepted the plaque on behalf of the members of the Concert Band and the thousands who have played in this Band.

The Plaque read:-

"In appreciation of his great contribution to the advancement of instrumental music in America and in recognition of his outstanding success in perfecting the Bands of the University of Illinois, this plaque is presented to Albert Austin Harding on behalf of his many friends and co-workers in the Music Educators National Conference, the College Band Association, the National School Band Association and the American Bandmasters Association, March 17, 1948".

Harding's Retirement Banquet, Illini Union Building, June 5, 1948

Left to Right, presenting Text of Scroll, in a Diploma Case were John R. Fornof, then President of the University Board of Trustees; Harrison E. Cunningham, then Secretary of the Board; Harding; Mark Hindsley, Harding's Successor as Director of Bands; and Col. Harold Bachman, Harding's Guest, Special Services Officer, Fifth Army Corps, and Director of Bachman's Famous "Million Dollar Band", now Director of Bands, University of Florida.

Illini in Top Conducting Positions at A.B.A. Convention, 1951

Illini who served as Conductors for numbers in the two evening concerts, American Bandmasters Association Convention, Washington, D.C., March 9-10, 1951, were:—

Raymond Dvorak, George Wilson, Bruce Jones, Glenn Cliffe Bainum, Mark Hindsley and A.A. Harding.

We wonder if any other University could have equalled this record?

Presenting the Plaque to Harding at his Final Anniversary Concert, March 17, 1948.---Left to right: Irving Tallmadge, Maywood, Ill., who represented The Music Educators National Conference; Raymond Dvorak, University of Wisconsin, President of the College Band Directors Association; Harding; Cyrus E. Palmer, former prominent Bandsman, who was Master of Ceremonies and who spoke for the College of Fine and Applied Arts, University of Illinois, of which he is Associate Dean; and David Hughes, of C.G. Conn, Limited, Elkhart, Ind., who represented Carleton Stewart, President of the National School Band Association.

PART TWENTY-TWO

A BUSY MAN

A BUSY CAMPUS

A BUSY MUSICAL WORLD

HARDING PARTICIPATES IN MANY CAMPUS AND OFF-CAMPUS MUSICAL ACTIVITIES

CHAPTER FIFTY-THREE

HARDING AND THE UNIVERSITY ORCHESTRA

Playing band instruments efficiently, Harding was attracted to the University Orchestra as a student and as a faculty member. He played all band instruments used in the University Orchestra. He directed the Orchestra from 1918 until 1931. He retired when Director Frederic B. Stiven, School of Music, assumed his duties. Dr. Stiven was much interested in the Orchestra. The Bands were becoming more important, larger as well, and demanded Harding's first attention. With Director Stiven proficient in Orchestra work, it was an opportune moment for Harding to concentrate upon the Band.

Walter L. Roosa, associate professor of music in 1951, became Associate Conductor of the University Orchestra in 1927 and served, under Harding, through 1931.

Pictures of the University Orchestra appeared in the Anniversary Band Souvenir Programs beginning in 1923-1924 and continued until Harding retired as Conductor.

Dedication of Smith Memorial Hall

One of the most auspicious musical events on the Illinois campus was the dedication of Smith Memorial Hall, presented in large part, by the late Captain Thomas J. Smith, Champaign, for six years a Trustee of the University, in memory of his wife, Tina Weedon Smith.

The building is fire-proof, of brick and stone in Italian Renaissance style, 126 by 163 feet, three stories in height. Recital Hall occupies much of the first floor, with the balcony on the second floor. The office of the Director of the School of Music is on the first floor, with numerous offices, class-rooms and practice rooms throughout the building.

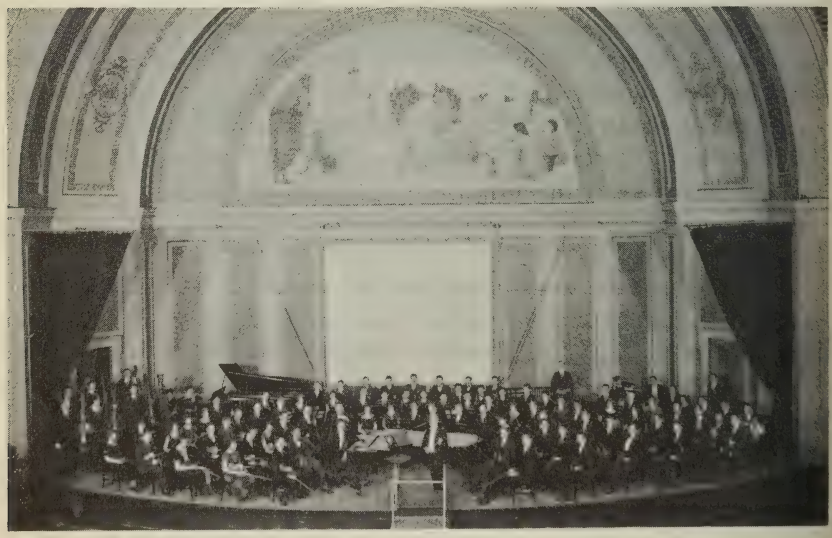
Harding directed the University Orchestra in the 1922 Spring Festival of Music as a feature of the Dedication of Smith Memorial Hall, April 27-29, of that year. Menoah Leide was violin soloist. This concert, given Thursday, April 27, was programmaed, as follows:-

"Marche Militaire Francaise" from "Suite Algerienne", Saint-Seans; "Andante Con Moto" ("Pilgrim's March") from the Italian Symphony, Mendelsshon; "Scenes de Ballet", Mazurka, Polanaise,

by Glazounow; "Serenade Melancolique", Opus 26, Tschaikowsky, for violin, played as a violin solo by Menoah Leide, with Harry MacNeill at the piano; "Wedding Day at Troldhaugen", Grieg; Andante Con Moto", from C Major Symphony" by Schubert; Intermezzo from Thais, by Massenet, violin solo, also played by Leide, this number by request; Waltz from the Ballet, "The Sleeping Beauty", Tschaikowsky; and Three Dances from the Music to "Henry VIII" by Edward German, including Morris Dance, Shepherd's Dance and Torch Dance.

St. Louis Symphony Orchestra Concert

The St. Louis Symphony presented afternoon and evening programs, Friday, April 28, with Rudolph Ganz, Conductor; Max Steindel, 'Cellist and Ellen Rumsey, Contralto.



HARDING DIRECTING THE UNIVERSITY ORCHESTRA

The Dedicatory Concert

The outstanding Dedicatory Concert for Smith Hall was presented in Recital Hall, Saturday afternoon, April 29, with Director Frederic B. Stiven, School of Music, presiding.

Featured was the University String Quartet, composed of Menoah Leide, Andrus O. Griffith, George Foss Schwartz and Leverett A. Adams. Dr. Adams still resides in Urbana and is Emeritus Professor of Zoology and Director of the Natural History Museum. He is a man of unusual skill and profound information. He is a linguist, reads not only Latin at sight, but also French, German, Spanish and Portuguese.

He has read every volume in the University Library in Spanish and Portuguese and has "read around South America", that is all volumes in Spanish and Portuguese, obtainable, bearing upon that continent. He is much interested in American Indian Archaeology and in the science of Anthropology. His ability to play the 'Cello and to participate in the University String Quartet was only one more of his interesting accomplishments.

Also featured was Bass Solo and Quintet from Lohengrin by Wagner, the quintet being composed of Arthur Beresford, Lillian Irene Rutlin, Edna Lenore Cass, Frank Tatham Johnson and Kenneth Marvin Stead, with Katharine Seelye, at the piano.

Glenn Dillard Gunn, Chicago, gave the main address, "The Music School and the University" with remarks by Rudolph Ganz, Conductor of the St. Louis Symphony Orchestra. Other speakers were Judge Charles L. Smith, Minneapolis; William L. Abbott, President of the Board of Trustees; and President David Kinley, with the Prayer of Dedication by the Rev. Robert J. Locke, followed by reception in the Memorial Room and inspection of the building.

This fine series of concerts closed with a gala presentation Saturday evening, April 29, 1922, of "Scenes from the Song of Hiawatha" (Longfellow) by Samuel Coleridge-Taylor, given by the University of Illinois Choral Society, accompanied by the St. Louis Symphony Orchestra, with Frederic B. Stiven, conducting. Soloists were Mary Mellish, Soprano; Arthur Kraft, Tenor; and Bernard Ferguson, Baritone, with Katharine Seelye, at the Organ.

Officers of the Choral Society werr H.H. Stoek, President; J.S. Cleavinger, Vice-President; Esther H. Vincent, Secretary; Lloyd Morey, Treasurer; Raymond Dvorak, Business Manager; and Frederick B. Stiven, Director. The Executive Board consisted of Kendric C. Babcock, Daniel K. Dodge, Mrs. Edwin L. Draper, Grace Van Dyke More; Arthur Beresford, Henry B. Ward, Lloyd Lamkins and D.B. Atwell.

The Festival and Dedication Committee consisted of Frederic B. Stiven, Lloyd Morey and Henry B. Ward.

A Plaque was unveiled in the Foyer of Smith Memorial Hall, which reads:-

"This Building Devoted to the Advancement of Musical Education and Dedicated to the Memory of Tina Weedon Smith Was Made Possible Through the Generous Gift of Her Husband, Thomas J. Smith, A Trustee of the University, 1897-1903, A.D. 1917.

While the gift was provided in 1917, the erection of the Building was delayed, largely because of World War I, until 1921-1922.

Some Orchestra Programs Under Harding

The University of Illinois, Albert Austin Harding, Conductor, presented its Spring Concert, Thursday, May 10, 1923, with Henry MacNeill, Pianist, as soloist.

The Program included Overture--"Rosamunde", Franz Schubert; "Allegretto Grazioso," from Symphony No. 4, in G. Major Dvorak; "The Last Spring," Greig; "Tanz Intermezzo", Sibelius, each Scandinvaian composers of note; "Valse De Concert", Opus 47, No. 1, Glazounow; "Concerto No. 1," in E-flat, for piano and orchestra, Liszt, with Harry MacNeill, Pianist, and with Director Frederic B. Stiven, conducting; Overture, "Herod", Henry Hadley; and "Pomp and Circumstance," Military March, No. 4, by Sir Edward Elgar, British composer.

The 1924 Concert Orchestra Concert

Harding conducted the University Orchestra Tuesday evening, April 15, 1924, in a notable concert, with Frederic B. Stiven, as Organist, presenting the following program:-

Wedding Procession, from "Feramors" by Rubenstein; Overture to "Mignon", Ambros Thomas; Symphony No. 2, A Minor, Opus 55, Saint-Seans; Entri'Acte, B Minor, From "Rasamunde" by Schubert; Symphony No. 1, for Organ and Orchestra, Guilmant, which included Introduction--Allegro Maestoso, Pastorale and Finale; "Grand Pas Espagnol", Glazounow; "Angelus" from the Third Symphony, by Henry Hadley; "Marche Slave", Tschaikowsky.

The Instrumentation included the First Orchestra and the Second Orchestra. Many members of the Band occupied corresponding instrumentation positions in the Orchestra. There were many girls in the Orchestra, although, in 1924 not in the Band. O.A. Kuhle, was Business Manager.

Percy Grainger, Soloist and Guest Conductor

The University Orchestra Concert April 2, 1925, was made notable by the visit to campus of Percy Grainger, who served as Piano Soloist and as Guest Conductor. In his solos or "soli" for Pianoforte, Grainger played "To the Spring-Time" Opus 43, No. 4, and "Wedding-Day at Troldhaugen", both by Grieg. As Guest Conductor, he led the Orchestra in two of his own compositions, "Irish Tune from County Derry" and "Shepherd's Hey". As an encore, the Orchestra played "Bow-Bells", a medley based upon old English Tunes.

Grainger, born an Australian, studied piano in Germany under Kevast and Busoni, then embarked upon a career as a pianist in London. In 1907, he was selected, after the death of Grieg, to take this Norwegian composer's place at the Leeds Festival. Grainger became an authority upon the works of Grieg, also made an exhaustive study of British Folk-music and folk-dances.

Grainger played "Concerto for Pinaforte", in A Minor, Opus 16 , by Grieg; Cradle-Song", Opus 49, No. 4, by Brahms, arranged for Piano by Grainger; and "Juba Dance", in Southern Negro Style, by Nathaniel Dett.

Harding met Mr. and Mrs. Grainger at Tolono, ten miles south of the campus, when they alighted from a Wabash passenger train. Grainger presented Harding with his photograph, with the dedication, "To Albert Austin Harding, with friendly greetings and with happy memories of his glorious conducting of the most exquisite Symphonic Band I have ever heard--The University of Illinois Band. From his his admiring friend, Percy Grainger" (Signed).

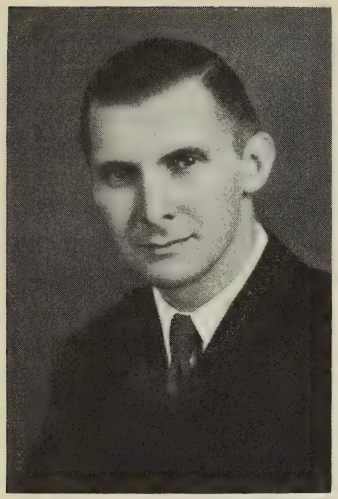
Edwin Newcomb, gifted Cornetist and that year first chair, Cornet section, in the Band, pleased with a Cornet section, the Prize Song from "Die Meistersinger", by Wagner.

This program was opened with Overture to Rienzi", Wagner; Allegro con grazia, from "Symphonie Pathetique", Tschaikowsky; Symphonic Poem, "Finlandia", Opus 26,. No. 7, by the Finnish composer, Sibelius; Introduction to Act II, "Koenigskinder", Humperdinck; Spirit of the Trees, from "Semper Virus" by Hadley; and March of Homage from "Sigurd Jorsalfer", by Grieg.

Band Members in Orchestra

Showing the interchange, and the deep interest, between the Band and the Orchestra, many members of the Concert Band played in the Orchestra, among them Hale Newcomer, Everett Shaw, C.L. Caldwell and Frank Blaisdell in the Clarinet sections of each organization; G.A. Craig, Bass Clarinet section; Clare Rosecrans and T.C. Shott, Oboe; Raymond Dvorak, Ray Shawl and M.F. Hackleman, Bassoon; E.E. Stricker, Deneen Watson, Howard Monk and W.E. Wade, Horns; L.L. Steimley, Basses; Edwin Newcomb, C.J. Henning and R.B. Magor, Cornet and Trumpet; T.C. O'May, L.B. Sperry and R.B. Applegate, Trombone; and M.M. Friedman, N.C. Conklin, J.E. Pehlman and W.A. Bledsoe, Percussion.

Walter L. Roosa was concertmaster; Marshall Meyer, Assistant Concertmaster; Ralph Colby, Principal of Violas; J.B. Tharp, Principal of 'Cellos; L.L. Steimley, Principal of Basses; and Mrs. Edwin Newcomb, Pianist.



Everett Kisinger---Assistant Professor of Music; Assistant Director of Bands, University of Illinois. He drilled and directed the famous Marching and Singing Band, at the Rose Bowl, January 1, 1952.

HARDING--GUEST OF HONOR ON ROSE BOWL TRIP, 1952

While this review of the Harding regime with the Illinois Bands does not go beyond his retirement in 1948, we should mention Harding's invitation to participate in the Band Trip to the Rose Bowl game, New Year's Day, 1952. The trip was made in a de-luxe train, leaving Champaign December 26, 1951, returning January 4, 1952. Harding wore his Band uniform, as in days of yore. Needless to comment, he was received by Alumni and friends on the West Coast with gala hospitality, his presence adding much to the success of the Band on this tour.

Henry Thornes

Thornes served as the third Business Manager of the Bands Department, following the request if Harding that the Business Office assume the duties of Business Manager of the Bands. Thornes, now Business Manager of the Athletic Association, succeeded Horace B. Ingallas and Clyde A. Webber, who were named by the Business Office to serve in charge of the business affairs of the Bands. Present Business Manager of the Bands is Leonard Bantz (who managed the Marching Band's gala trip to the Rose Bowl, New Year's Season, 1952).

PART TWENTY-THREE

PRESIDENT'S CONCERTS,
COMMENCEMENT AND BACCALAUREATES

HARDING SERVICES, THROUGH THE YEARS,
AT CONTESTS AND BAND FESTIVALS

CHAPTER FIFTY-FOUR

THE PRESIDENT'S CONCERTS

To present a resume of the many President's Concerts rendered by the Band, under Harding and his Assistants, would be to review the Anniversary Concerts once more, also the Concerts on Tours for many years.

The Band, of course, reached its greatest efficiency in Concert work in mid-year, at least beyond the Christmas holidays. The post-Yuletide calendar brought the Band to its annual high pinnacle of concert playing in the Band Clinics, the Anniversary Concerts, the Concerts on Tours, and the President's Concerts.

The last named Concerts were given by the fully organized and highly trained Band at the close of the University year. The Band members had enjoyed abundant rehearsal. They were in excellent playing form. Their music was entirly familiar--much of it committed to memory, entirly, or in large part. The Concert Band, in June, for the President's Reception, was indeed a Band of the Finest Symphony type--we dare say equal to many of the best bands and orchestras of the nation.

Small wonder that Harding always observed:-

"I considered the President's Concerts second in quality and importance only to the Anniversary Programs themselves".

Brief Resume of President's Concerts

With his always metriculous care, Harding has preserved many of the programs for these Concerts, which included the standard works of de Koven, Wagner, Lempe, Finck, Luigini, Verdi, Friml, Gounod, Bizet, Tschaikowsky, Titl, Coates, Caryll, Richard Strauss, Ibert, Berlioz, Ketelbey--to name these only, and we wish we could include the entire programs at this point, although it would be repetitious, as they have been discussed in the Anniversary Programs.

Harding, while never overlooking musical works of the highest quality, and desiring not to make the President's concerts "too heavy", as the term was used, included selections of a "lighter" nature, especially compositions by Victor Herbert, as well as bits from the then current operettas and hit shows, such "The Student Prince", "The New Moon", "Naughty Marietta", "Hit the Deck", "Rose Marie", "Show Boat" and others--these always called for rounds of applause, as they were played in the beauty of June evenings on a festive campus.

The Band was at its best in playing such fine numbers as the stirring Overture to "Tannhauser", by Wagner; the Symphonic Poem, "Phaeton", Saint-Seans; "The Pines of Rome", Resphighi; the stately Symphonic Poem, "Finlandia", Sibelius; the lovely anddainty Berceuse from "Jocelyn", Godard; and excerpts from the many symphonies by Tachaikowsky, especially the Fourth and the Sixth (Pathetic) Symphonies.

Soloists Through the Years

Appearing upon the President's Concerts were many of the outstanding men and women of the Band. Their technique, at the end of the University year, was perfect. Their command of their instruments was superb. Their selections were completely memorized. They played like artists--as they truly were. We have only to mention the names of McClelland, Kirby, Bainum, Brabrook, Newcomb, Lyon, Carey, Lynes, Moorman, Brunt, Sexton, Work, Hines, Nadine Renner, Nina Coffing, with no thought of being even partially inclusive, to impress upon music lovers and Illinois alumni that many fine musicians had been trained and developed by Harding and his staff.

Let us consider some of these artists who appeared as soloists, or in trios, quartets or sextets, in perfect form, at the President's Concerts.

Glenn Cliffe Bainum, was xylophone soloist in 1913, playing "Folie Bergere", by Fletcher; Miles McClelland, Euphonium, in 1914, "Celeste Aida", Verdi; Wayne Kirby, Edwin Newcomb and Nelson Brabrook, in 1917, in a delightful trumpet trio, "The Three Solitaires", Victor Herbert; Brabrook, in 1921, played a cornet solo, "Remembrance of Switzerland", by Liberati; Dr. W.H. Hyslop and J.T. Schott teamed that year in a duet for French-horn and Flute, "Serenade" by Titl and Edwin Newcomb, delighted, as always, with a cornet solo, Cavatina from "Robert le Diable", by Meyerbeer (what a program, in 1921); Everett Shaw, 1925, played a Flute solo, "Sixth (Italian) Concerto", by Demersseman; Edwin Newcomb, C.J. Henning and Robert Lyon, in 1926, pleased in a "Trio for Cornets", by Henneberg; and R.L. Manville and C.M. Peebles, in 1927, played in unison, a Trombone selection, "Love's Enchantment" by Pryor. One of the really delightful numbers of all President's Concerts was the Sextet from "Lucia di Lammermoor", by Donizetta, (the Gilmore Band arrangement, in original key of D-flat) by Robert Lyon and Don Hay, Cornets, R.L. Manville, Warren Wood and H.E. Conant, Trombones; and R.B. Ford, Euphonium, at the 1928 Concert; Trio for Cornets"; Henneberg, by three Roberts--Lyon, Moorman and Brunt, in

1929; the always charming "Flower Song" from the Opera, "Carmen" by Bizet, played by Robert Lyon, in 1930; also the "Trio for Cornets", by Robert Lyon, Carl Wood and F.M. Vierow, the Cornet Solo, "Carnival of Venice", Staigers, by Carl Wood, in 1931; Dialog for Four, "The Four Gossips", Hamm, 1934 played by four fine Bandsmen, Cowan, Carey, Elliott and Seldomridge; the lovely "Stars in a Velvety Sky", by Herbert Clarke, presented by Winston Lynes, in 1936; and the Sextet from "Lucia", played, this time, by Lavon Coolman, Robert Campbell, Winston Lynes, Lowell Little, James Schrodt and Richard Leonard (note how the Band personnel had changed from 1928 when "Lucia" was previously enjoyed; Divertissement, "The Trumpeters", by Lynes, Barbour, Sexton, Work, Smith and Hines in 1938; the Xylo-Marimba Duet, "The Two Dons", by Kenneth Alford, played by Nadine Renner and Nina Coffing (a great team); the vocal solo, "One Fine Day" from "Madame Butterfly", sung by Betty McCown, now Mrs. Don Hays, on a perfect June night in 1941; and Trio, "The Three Trumpeters", by Agostini, played in 1944 by Haskell Sexton, William Cole and Robert Johnson.

Locales of President's Concerts

We have noted, throughout this volume, changing terminology as applied to the Band, to University Buildings, or portions of the campus.

"There is nothing permanent but change", it has been observed. For instance--The President's Concert in 1910 was given on "The Auditorium Lawn"; the 1911 Concert on the "University Campus"; the 1912 Concert, once more on the "Auditorium Lawn"; the 1913 Concert at the "Woman's Building", or rather in front of it; the 1914 Concert on the "Woman's Building Lawn"; the 1917 Concert was a "Lawn Concert"; and by 1921, the word "Quadrangle" was used, which in 1922 had been changed to "South Quadrangle". This term, "South Quadrangle" was used as the locale for the remainder of Harding's President's Concerts until his final one in 1948.

In the later Willard and in the Stoddard administrations, the Band has played preceding the President's reception, from a specially designed massive, temporary band-stand erected to the south of the Illini Union Building. The Union terrace and the lovely lawn served, indeed, as "the Dress Circle" and "the Parquet"---in fact a bit of nature's own loveliness--the University of Illinois campus on a rare June night.

The Reception and the Receiving Line

No instructions to the audience and to the visitors were included in the printed programs for the President's Reception until 1922, when at intermission, it was stated:-

"The receiving line for the President's Reception is now formed. Please enter at the northeast door".

The northeast door was, of course, the northeast door of the Woman's Building, now Bevier Hall. This language was used each year until, and including, 1928.

In 1929, the Concert was apparently interrupted when the receiving line was formed, for we read:-

"The above program will continue until the receiving line is formed in the Woman's Building, at which time the program will be concluded with the playing of "Illinois Loyalty". Please enter at the northeast door". These instructions were repeated in 1930.

The out-of-door reception, under the trees, in 1931, by President and Mrs. Chase, was a departure from the formality of the Woman's Building, when the President's Receptions, distinctly formal, with many faculty members, trustees and visitors, wearing formal attire, with "tails", were frequently held on sweltering HOT nights. However, while it was cooler outside, many people thought the out-of-door Chase reception in 1931 was even too informal. We were told, by the Program:-

"Immediately after the playing of "Illinois Loyalty", President and Mrs. Chase will receive at the north end of the Quandrangle."

The Chases retained the out-of-door reception in 1933, as the Program carried the instructions:-

"Immediately following the program, President and Mrs. Chase will receive the graduates, the alumni, and their guests and friends on the steps of the Auditorium. In case of rain, the Reception will be held in the Auditorium".

By this time, the formality of the old-time receptions in the Woman's Building was gone forever. Heavy formal clothes with "tails" for men, were out of the picture. It was usually too HOT.

But in 1934, President and Mrs. Arthur Hill Daniels returned to the Woman's Building for their reception, the only one in the acting presidency of Dr. Daniels, but much of the formality had been lost during the informal period of the Chases.

President and Mrs. Arthur Cutts Willard received in the Woman's Building from 1935 through 1941 but in 1942, the Willard reception was transfered to the Illini Union Building where it has remained through-

out the remainder of the Willard administration and throughout the Stoddard administration.

In 1947, we read:-

"President and Mrs. Stoddard cordially invite the graduates, the alumni, and their families and friends, to an informal reception in the Illini Union Ballroom immediately after this concert". This was repeated in 1948.

It Really Rained--In 1943

It rained--and how-in 1943, when the June 5 concert was presented in the Auditorium, "account of rain", we are informed! The campus never looked more dreary than on that cool and wet June evening when the President's Concert was moved indoors. We feel sure we are correct in saying that this was the only year in the Harding regime from the initiation of President's Receptions until his retirement, that the President's Concert was really "rained out". It certainly was, in 1943. The Reception was given in the Illini Union Building, with graduates, alumni and visitors trekking up the wet Broad-Walk from the Auditorium to the Union Building. But, after all--if we are correct, and we believe we are, in saying that the 1943 President's Concert was the only one which had to be moved inside because of rain, this record is a remarkably high average for clear nights, rare nights, June nights, in Illinois! Can California show a better record? Can you nominate a more delightful locale than the University of Illinois campus on a fine June night?

Band Composers and Assistants Recognized

Harding was eager to acclaim achievements by his Bandsmen and his Assistants.

The March, "The Centaur", by Wendell Renner, was played at the 1910 President's Reception--most appropriate as Renner was graduating, within hours.

Russell Howland '33, also graduating within hours, conducted the Band, at the 1933 President's Concert, in his own composition, "Mood Mauve". This was played again at the 1934 Concert.

"Mood Pastoral", by Hall Macklin '31, was played at the 1941 Concert.

"Holiday for String", by Rose, which had been arranged by William D. Cole, was conducted by Cole at the 1944 Concert.

Keith Wilson '38 and '39, conducted Magic Garden Music from "Parsifal" by Wagner, (arranged by Wilson), at the 1946 Concert. Clarence Sawhill had arranged "Legend-Kikimora", played at the 1946 Concert.

George Morey, also graduating, again, we say, within hours, with the Master of Music degree, conducted his own composition, Music for Brass Choir and Tympani, including "Chorale" and "Fanfare", at the 1948 Concert.

Beginning in 1944, Harding asked his Assistants to conduct numbers, or even groups of numbers. Sawhill conducted in 1944, 1945 and 1946; Hindsley and Sawhill in 1947; and Hindsley in 1948.

An Illini led the first American Band Into Germany--World War II.

Remagen Bridge Crossing the Rhine Into Germany. "Wib" Hoel, former outstanding Illinois Bandsman, led the first American Band to enter Germany in World War II across this bridge.

Lieutenant Frederick C. Gedge

"Flying these planes isn't so different from my flute playing -- they are both windy. My very best to you."

Fred-

A Message to Harding from Lt. Frederick C. Gedge, Illinois Bandsman and another Gold Star Illini. Gedge was killed in action.

CHAPTER FIFTY-FIVE

BACCALAUREATE AND COMMENCEMENT PROGRAMS

As previously indicated, the Band has always rendered the most loyal and devoted service during the Commencement season—the Prom Dances, the President's Concerts, the former "lawn concerts" for Alumni Day, Baccalaureate, and finally, Commencement itself.

The general service rendered by the Band, for Commencement consisted of the Processional March, Prelude number, often one or two selections between the Commencement address and the Conferring of degrees, and the Recessional. In some years, the selection between the Commencement address and the conferring of degrees was not played as in 1910, 1911, at least was not indicated on the Printed Programs. But, as a rule an "Interlude" was given by the Band between the formal address and the awarding of academic degrees.

There was some variation in the musical programs for the Commencements. No music was indicated on the 1910,1911,1913 and 1914 Commencement programs, other than "The Recession", although the Band always marched at the head of the Commencement Processional, playing martial and religious airs, of which "Onward, Christian Soldiers" formed the major part. In 1920, the Band played three times, in addition to the Processional and the Recession, these being the Prelude, "Andante Sostenuto", by Luigini, before the address; "Valse Triste" by Sibelius, and "Berceuse de Jocelyn" by Godard, following the address, and Pilgrim's Chorus from "I Lombardi", by Verdi, after the conferring of degrees. This plan was followed in 1921 and 1922, but in 1923 and 1924 only the Prelude and the Interlude, between the Commencement Address and the Conferring of Degrees, were played. This was the accepted rule after 1924.

In 1909 there was "Music", before and after the Commencement address, by Mrs. Lucille Stevenson Tweksbury. In 1909, the University Orchestra played.

Through these years the Commencement Program, and the Baccalaureate, were called "Order of Exercises", except beginning in 1934 the Program for the Baccalaureate was designated "Order of Service", and in 1943, when the Baccalaureate Service was entitled, on the Program, "Order of the Baccalaureate Service", with the suggestion, "The audience is requested not to applaud".

Type of Music at Commencements

Harding selected what might be designated as "stirring" numbers for the Commencement "Exercises", with patriotic or religious hymns for the Baccalaureate "Service".

For Commencement he used among other selections, "Marche Heroique", by Saint-Seans; Finale to "Die Walkure", by Wagner; Scene from "The Feast of Spring", by Thomas; Marche Militaire Francaise from "Suite Algerienne", also by Saint-Seans; Grand Festival March (composed for the Centennial Exposition, Philadelphia, 1876) by Wagner (used in 1925, 1928, and 1931); "Pomp and Circumstance" March, Opus 39, No. 1, by Elgar; Grand March, "The Prince of India", also by Elgar, played in 1933 and 1934; "March of Homage", by Wagner; Coronation March—"Crown Imperial", by William Walton; and Overture to "Tannhauser" (Allegro and finale) by Wagner.

Hymns for Baccalaureate were usually "Our God, Our Help in Ages Past", St. Anne's; "Lord of All Being: Thron'd Afar"; and "America", with the words of "America" printed upon the back of the Baccalaureate Programs. Could it be-our University audiences, including our graduates, did not know the words to "My Country! 'tis of thee", apparently?

Commencement Speakers

The Commencement address was given in 1906, 1910, 1911, 1913, and 1916, by President Edmund Janes James; in 1923, 1925, 1926, 1927, 1928, and 1930 by President David Kinley; in 1931, 1932, and 1933, by President Harry Woodburn Chase; in 1934 by President Arthur Hill Daniels; in 1935, 1936, 1937, 1941, 1942, and 1946 by President Arthur Cutts Willard.

Members of our faculty who delivered Commencement addresses were Eugene Davenport, Vice-President of the University and Dean of the College of Agriculture; 1922; James Wilford Garner, Head of the Department of Political Science 1936; Ernest Ludlow Bogart, Head of the Department of Economics, 1938; Joseph Cullen Blair, Dean of the College of Agriculture, 1939, who was retiring that year; and Raymond Bernard Allen, Executive Dean of the Colleges of Medicine, Dentistry and Pharmacy of the University, now Chancellor of the University of California at Los Angeles, 1943. Our own outstand- alumni were honored by the presence of Hanry Mahan Beardsley, Mayor of Kansas City, 1929; and Herman Gerlach James, President of Ohio University, a son of former President Edmund Janes James, 1940.

For many years, while Harding was Director of the Band, diplomats from foreign countries served as Commencement speakers. These included His Excellency Baron Herman von Speck-Sternberg, German Ambassador, 1906; His Excellency, The Right Honorable James Bryce, British Ambassador to the United States, 1907; His Excellency, Dr. Wu Ting-fang, His Imperial Chinese Majesty's Envoy Extraordinary and Minister Plenipotentiary to the United States of America (certainly an extended enough title), 1908; His Excellency, Baron Kagora Takahira, His Imperial Japanese Majesty's Ambassador to the United States, 1909; His Excellency, Count Johann von Bernstorff, Imperial German Ambassador to the United States, 1914; and His Excellency, Dr. Romulo Naon, Ambassador Extraordinary and Plenipotentiary from the Argentine Republic, 1915.

Presidents of other Universities have given Commencement Addresses, through 1948, as follows:- Robert E. Vinson, University of Texas; 1920; Lotus Delta Coffman, University of Minnesota, 1924; Herman Gerlach James, Ohio University, 1940; Virgil Melvin Hancher, State University of Iowa, 1945; Franklyn Bliss Snyder, Northwestern University, 1947; David Blair Owen, Bradley University, February, 1948; and Henry Townley Heald, Illinois Institute of Technology, June, 1948.

Beginning in 1940, at least as far as the Printed Programs of the Commencements indicated, there was a "Master of Ceremonies" in charge of the "Order of Exercises". Prof. Edward Chauncey Baldwin served in 1940; Prof. Ernest Bernbaum, 1941, 1942, 1943; Prof. Randolph Philip Holescher, 1945, 1946, 1947 and February, 1948; and Prof. Alan Kemp Laing, June, 1948.

Many excellent Baccalaureate speakers have graced our programs through the years. None were more delightful, nor more thought-arousing, than the beloved William Lyon Phelps, Department of English, Yale University, 1037. His "Autobiography; With Letters" is one of the great autobiographical studies of the last few years. He remained in Champaign to speak Monday noon before the Champaign Rotary Club, holding the members spell-bound until far beyond the normal closing hour, but the members wished it that way. Another pleasing Baccalauereate speaker was Edgar DeWitt Jones, Minister of the Central Woodward Christian Church, Detroit, for many years pastor of the First Christian church, Bloomington, Ill., and a noted Lincoln scholar, 1932. President Kinley gave the Baccalaureate address in 1929.

A prominent member of the Band returned to the Commencement program in 1942 to welcome the graduating class into the Alumni Asso-

ciation. He was Deneen Watson '24, President of the Alumni Association.

HARDING AND THE AMERICAN BANDMASTERS ASSOCIATION

To recapitulate Harding's many contacts with the American Bandmasters Association would be to include a history of that organization from its formation July 5, 1929, at the Hotel Pennsylvania, New York, with Harding as one of the charter members.

Harding was elected president of the A.B.A. as it was called, at the Milwaukee convention, the eighth held, March 5-7, 1937.

This election paved the way for the Association meeting at the University of Illinois March 21-24, 1938, which was the Ninth Annual Convention.

A notable group of Bandmasters assembled for this meeting, among them Capt. Howard C. Bronson, Ernest N. Glover, Pety Buys, Raymond F. Dvorak, Victor J. Grabel, Harold Bachman, Glenn Cliffe Bainum, Capt. Charles O'Neill, Karl L. King, Herbert L. Clarke, C.F. Thiele, Capt. R.B. Hayward, John J. Richards, Joseph Bergeim, A.R. McAllister, James C. Harper, Frank Simon, Carl Christensen, Edwin Franko Goldman and A.A. Harding, each of whom conducted a number on the program of the "Grand Concert", Thursday evening March 24, in the University Auditorium.

One of the main events on this outstanding A.B.A. convention program was the visit to, and inspection of, the Sousa Memorial Library, in the Main Library Building, with Herbert L. Clarke, placing the Memorial wreath, before the Poduim and Music--Rack of Sousa.

Harding was one of the incorporators of the American Bandmasters Association under the Laws of the State of New York, March 13, 1930, the others being Edwin Franko Goldman, Victor J. Grabel, William J. Stannard and Frank Simon.

Through the years, Harding has attended all conventions of the A.B.A., through and including the Washington, D.C. convention of 1951.

Before being elected President of the A.B.A. in 1937, Harding had served as Treasurer and Vice-President, also served a number of years as a member of the Board of Directors and as a member of its College and School Band Committee.

Barr and Lantz as Drum Majors

It happened that State Senators Barr and Lantz, who occupied adjoining desks on the floor of the Illinois Senate in 1941, were sparring one day regarding their contributions to the Band.

"When I went to the University", said Barr, "there was'nt much of a Band. When I became Drum Major, the real growth of the Band began".

"I desire to correct Senator Barr", interrupted Lantz. "The real growth of the Band began when I was Drum Major".

PART TWENTY-FOUR

HARDING'S YEARS IN CONTESTS---FESTIVALS---
AND BAND BROADCASTS

CHAPTER FIFTY-SIX

PARTICIPATION IN CONTESTS AND FESTIVALS

Harding became one of the most distinguished Adjudicators and Guests Conductors over the nation. His services were much in demand--and still are--for in 1952 he will return to the Tri-State Band Festival, Phillips University, Enid, Okla, and to the Summer Band School, Texas Technological College, Lubbock, Texas.

Harding first went to the National Music Camp, Interlochen, Mich., as Guest Conductor in 1929, where he served one week. He was in charge of Bands there for periods of eight weeks each, in 1930, 1931, 1932, and 1933. Several times after 1934, he served as Guest Conductor at Interlochen, for six or eight summers. Even after his retirement at the University of Illinois, Harding has included a visit to the Interlochen Camp as a feature of his summer trips. He has attended all of the Tri-State Band Festivals, Phillips University, Enid, Okla., except the first one in 1933, where he has served over the years as Adjudicator and Guest Conductor.

In all, Harding has served as Adjudicator or Guest Conductor in 26 states--Iowa, Kansas, Kentucky, Indian, Texas, Utah, West Virginia, Wisconsin, Oklahoma, Pennsylvania, Missour, New York, Alabama, Arkansas, California, Colorado, Florida, Idaho, Nebraska, North Carolina, Ohio, Minnesota, Mississippi, Louisiana, Michigan and Illinois.

HARDING'S APPOINTMENTS AS ADJUDICATOR AND GUEST CONDUCTOR

June 2-3, 1922	Adjudicator	Wisconsin Boys Band Assoc. Tournament Kilbourn, Wisconsin
May 9-10, 1924	Adjudicator	Illinois State School Band Contest Joliet, Illinois
September 17-20, 1924	Adjudicator	State Fair School Band Contest Springfield, Ill.
April 24-25, 1925	Adjudicator	State School Band Contest Champaign, Illinois
September 21-25, 1925	Adjudicator	State Fair School Band Contest Springfield, Ill.

May 21-22, 1925	Adjudicator	Ohio State Band Contest Akron, Ohio (Conducted Massed Bands)
April 17, 1926	Adjudicator	Chicago High School Band Contest Chicago, Illinois
May 8, 1926	Adjudicator	State Band Contest Iowa City, Iowa
August 1926	Adjudicator	State Fair Band Contest Springfield, Illinois
May 27-28, 1927	Adjudicator	Wisconsin School Band Tournament Milwaukee, Wisc.
May 18-19, 1928	Adjudicator	Wisconsin School Band Tournament Waupun, Wisc.
May 3-4, 1929	Adjudicator	Ohio State Band Contest Akron, Ohio
May 17-18, 1929	Adjudicator	Wisconsin School Band Tournament Stevens Point, Wisc.
May 23-25, 1929	Adjudicator Conducted massed bands	National School Band Contest Denver, Colorado
June 21-23, 1929	Adjudicator	Minnesota State Music Festival and Band Contest St. Paul, Minn.
July 28, 1929	Guest Conductor (without rehersal!)	National High School Band National H.S. Orchestra & Band Camp Interlochen, Michigan
August 22-23, 1929	Adjudicator	State Fair Band Contest Springfield, Illinois
August 31-Sept 2, 1929	Adjudicator	World's Fair (Century of Progress) Bandmasters Contest (Sponsored by the Chicago Daily News) Chicago, Illinois

March ?, 1930	Conducted the Armco Concert Band (60 pieces)	Gala Concert in connection with the First Annual Convention of the American Bandmasters Association - Also broadcast by station WLW and "Gold" network. Middletown, Ohio
March 24, 1930	Guest Conductor with Mr. Sousa	Gala Band Concert Massed Band (314 pieces) In connection with Music Supervisors National Conference Auditorium Theatre Chicago, Illinois
May 3, 1930	Guest Conductor	All-Valley High School Band (100 pieces) Robinson, Illinois
May 8-10, 1930	Adjudicator	Wisconsin School Band Tournament Milwaukee, Wisconsin
May 22-24, 1930	Adjudicator	National High School Contest, Flint, Michigan
Summer 1930 June 30-August 24	Conductor of the Camp Bands	National Music Camp Interlochen, Michigan
November 19-22, 1930	Guest Conductor	Illinois All-State Orchestra University of Illinois
April 12, 1931	Conducted 400-piece Concert Band (selected from Greater Boston Musicians Assoc.)	Gilmore Memorial Concert in Mechanics Hall A.B.A. Convention in session Boston, Massachusetts
May 15-16, 1931	Adjudicator	Wisconsin State School Band Contest Menasha, Wisconsin
May 21-23, 1931	Adjudicator	National High School Band Contest Tulsa, Oklahoma
May 9, 1931	Adjudicator	Michigan State Band Contest E. Lansing, Michigan
Summer 1931 June 29-August 23	Conductor of the Camp Bands	National Music Camp Interlochen, Michigan

January 29-30, 1932	Guest Conductor	Band Clinic (At Western Reserve University) Cleveland, Ohio
April 4, 1932	Conductor	All O-HI-O Band (600-pieces) Cleveland Aud. (In connection with Music Supervisors National Conference) Cleveland, Ohio
April 15, 1932	Conducted S.S. Marine Band in A.B.A. Clinic program	Washington, D.C.
April 16, 1932	Conducted U.S. Navy Band in a program of new compositions (A.B.A. Convention)	Washington, D.C.
April 17, 1932	Conducted U.S. Marine Band on program in Constitution Hall (A.B.A. Convention)	Washington, D.C.
May 4-7, 1932	Adjudicator & Guest Conductor	Iowa State Band and Orchestra Contest Iowa City, Iowa
Summer - 1932 June 28-August 21	Conductor of the Camp Bands	National Music Camp Interlochen, Michigan
August 14, 1932	Guest Conductor	Inter-State (Fair) Music Festival Kankakee, Illinois
April 26, 1933	Conductor	North Central High School Band North Central Music Conference Grand Rapids, Michigan
May 19-20, 1933	Adjudicator	Wisconsin School Music Tournament Madison, Wisconsin
June 23, 1933	Guest Conductor	Kansas All-State High School Band, Emporia State Teachers College, Emporia, Kansas
Summer - 1933 June 27-August 20	Conductor of the Camp Bands	National Music Camp Interlochen, Michigan

August 19, 1933	Guest Conductor (with Arthur Pryor)	Chicagoland Music Festival, Chicago, Illinois
September 1, 1933	Conducted a Concert Band (composed of Northwestern University Band members & others) A.B.A. convention in session	Northwestern University Evanston, Illinois
September 2, 1933	Conducted a band composed of 35 members of the Chicago Federation of Musicians in Stevens Hotel Grand Ballroom, A.B.A. Conven. in session.	Chicago, Illinois
April 5-7, 1934	Guest Conductor	Tri-State Band Festival (Okla., Kan. & Tex.) Enid, Oklahoma
April 20, 1934	Conducted the Concert Band (100 pieces) composed of players selected from several Toronto bands Concert in Massey Hall, A.B.A. Conven. in session	Toronto, Canada
May 11-12, 1934	Adjudicator	Eastern Wisconsin Music Tournament Milwaukee, Wisconsin
May 18-19, 1934	Adjudicator	Wisconsin School Music Tournament Green Bay, Wisconsin
May 20, 1934	Guest Conductor	Joliet High School Band Contest, Joliet, Illinois
May 31-June 2, 1934	Director (with Maddy and McAllister) of Contest	National High School Band Contest, Des Moines, Iowa
October 19-20, 1934	Conference Leader on Bands and Orchestras	Annual Conference of Music Supervisors, Greensboro, North Carolina

December 8, 1934	Guest Conductor	All-Kansas High School Band, Emporia State Teachers College Emporia, Kansas
February 22-23, 1935	Guest Conductor and speaker	Fourth Annual Music Conference Iowa City, Iowa
March 8, 1935	Conducted the Concert Band (100 pieces) Selected from Cincinnati Musicians Assoc. Concert played in Music Hall, A.B.A. Conven. in session	Cincinnati, Ohio
April 3-6, 1935	Guest Conductor	Tri-State Band Festival (Okla.-Kan.-Texas.) Enid, Oklahoma
April 13, 1935	Adjudicator & Conductor	Northern Ohio Intercollegiate Band Festival, Cleveland, Ohio
April 24-26, 1935	Adjudicator	State High School Band Contest, Greensboro, North Carolina
May 10-11, 1935	Adjudicator	Wisconsin State School Band Contest, Wausau, Wisconsin
May 18, 1935	Adjudicator	National Solo Contest Madison, Wisconsin
June 24-July 7, 1935	Guest Conductor	National Music Camp Interlochen, Michigan
July 8-12, 1935	Guest Conductor	Summer Session Band Northwestern University Evanston, Illinois
September 23-24, 1935	Adjudicator	American Legion (National) Band Contest, St. Louis, Missouri
October 18, 1935	Guest Conductor	Clinic Band (Davidson College Band) State Music Conference Greensboro, North Carolina

December 6-7, 1935	Guest Conductor	All-Kansas Band (180 pieces) Emporia, Kansas
December 13-14, 1935	Guest Conductor & Lecturer	Band Clinic Fort Worth, Texas (Conducted 100-piece Demonsration Band)
January 22-24, 1936	Guest Conductor	Oklahoma A.&M. College Band Clinic, Stillwater, Oklahoma
April 1-3, 1936	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
April 3, 1936	Doctor of Music (Honorary)	Conferred by Phillips University, Enid, Oklahoma
May 14-16, 1936	Supervisor of Judges (Also judged) Member National Committee in Charge	National High School Band Contest, Cleveland, Ohio
June 1, 1936	Guest Conductor	Davidson College Symphonic Band, Davidson, North Carolina
June 2, 1936	Doctor of Music (Honorary)	Conferred by Davidson College (Commencement) Davidson, North Carolina
July 6-11, 1936	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas
July 13-18, 1936	Guest Conductor	Mid-Western Music Camp University of Kansas Lawrence, Kansas
July 20-26, 1936	Guest Conductor	National Music Camp Interlochen, Michigan
July 27-31, 1936	Guest Conductor	Summer Session Band Northwestern University Evanston, Illinois
August 1-12, 1936	Guest Conductor Special programs & broadcasts in connection with Amer. Bandmasters Assoc. Conven.	National Music Camp Interlochen, Michigan

February 13-14, 1937	Guest Conductor	Iowa State College Concert Band, Ames, Iowa
March 7, 1937	Conducted a Concert Band selected from Milwaukee Musicians Assoc.	Concert played in Milwaukee Auditorium A.B. Convention in session. Elected President) Milwaukee, Wisconsin
April 8-10, 1937	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
April 29-May 1, 1937	Adjudicator	New York State Band Contest, Elmira, New York
May 6-8, 1937	Guest Conductor & Adjudicator	Regional Contest and Festival, University of Kansas, Lawrence, Kansas
May 8-9, 1937	Adjudicator	New York State Band Contest, Elmira, New York (Cond. Massed Bands)
May 14-15, 1937	Adjudicator	National (Regional) School Band Contest (Oklahoma, New Mexico & Texas) Oklahoma City, Okla.
July 11-17, 1937	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas
July 18-25, 1937	Guest Conductor	Mid-Western Music Camp University of Kansas Lawrence, Kansas
July, 1937	Guest Conductor	Davidson College Music School Camp Davidson, North Carolina
August 21, 1937	Guest Conductor	Chicagoland Music Festival, Chicago, Illinois
November 2, 1937	Guest Conductor & speaker	Lenoir High School Band "Housewarming" Concert (Dedication of new Band Building) Lenoir, North Carolina
December 30, 1937	Speaker	Waukegan High School Band Banquet (Lions Club sponsors) Waukegan, Illinois

March 24, 1938	A.B.A. Grand Concert University of Illinois Concert Band Conducted by 20 members of Amer. Bandmasters Assoc (in session on campus)	Urbana-Western Music Camp of Kansas
March 30, 1938	Conductor	National High School Band Concert St. Louis, Missouri
April 1, 1938	Conductor	National High School Band NBC Radio Broadcast, St. Louis, Missouri
April 7-9, 1938	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
May 5-7, 1938	Guest Conductor & Adjudicator	Mid-Western Contest and Festival University of Kan. Lawrence, Kansas
May 19-21, 1938	Adjudicator	Regional High School Band Contest (Illinois, Indiana, Michigan & Ohio) Elkhart, Indiana
June 7, 1938	Guest Conductor	Fort Dodge Municipal Band on Dedication program of new Music Pavilion, Fort Dodge, Iowa
June 20-July 2, 1938	Guest Conductor & Lecturer	Colorado State College Summer Music School Greeley, Colorado
July 4-8, 1938	Guest Conductor	Summer Session Band Northwestern University Evanston, Illinois
July 18-24, 1938	Guest Conductor	Petrie Band Camp Winona Lake, Indiana
August 20, 1938	Adjudicator	Chicagoland Music Festival, Chicago, Illinois
March 1, 1939	Conducted Fort Dodge Municipal Band in High School Auditorium. A.B.A. in session	Fort Dodge, Iowa

April 2-5, 1939	Conductor	California-Western High School Band California-Western School Music Festival Long Beach, California
April 19-21, 1939	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
May 11-13, 1939	Adjudicator	National (Regional) Band Festival-Contest (Idaho, Arizona, Colorado, Nevada Utah & Wyoming) Pocatello, Idaho (Conducted Massed Bands 1500 pieces)
May 18-20, 1939	Adjudicator	National (Regional) School Band Contest (Iowa, Minnesota, N. Dakota, S. Dakota & Wisconsin) Minneapolis, Minn.
July 8-14, 1939	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas
July 17-23, 1939	Guest Conductor	Petrie Band Camp Winona Lake, Indiana
July 27-30, 1939	Guest Conductor	Mid-Western Music Camp University of Kansas Lawrence, Kansas
December 8-10, 1939	Guest Conductor	Annual Clinic & Conference Kansas State Teachers College, Emporia, Kansas
April 17-20, 1940	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
April 26, 1940	Guest Conductor Combined Bands (150 pieces)	Waukegan High School Band Annual Concert Waukegan, Illinois
May 9-11, 1940	Adjudicator	National Regional Contest, Waco, Texas
July 6-13, 1940	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas

July 15-21, 1940	Guest Conductor	Mid-Western Music Camp University of Kansas Lawrence, Kansas
July 22-28, 1940	Guest Conductor	Petrie Band Camp Winona Lake, Indiana
March 2, 1941	Conducted University of Wisconsin Band-Wisconsin Union Theatre A.B.A. Grand Concert	Madison, Wisconsin
April 16-19, 1941	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
May 1-3, 1941	Counselor and Conductor	State University of Iowa High School Music Festival Iowa City, Iowa
May 8-10, 1941	Adjudicator	Kentucky High School Band Contest, Lexington, Ky. (Conducted Massed Bands)
May 16-17, 1941	Adjudicator	National (Regional) School Band Contest, (Alabama, Arkansas, Kentucky, Louisiana, Mississippi and Tennessee) Jackson, Mississippi (Conducted Massed Bands)
July 7-12, 1941	Guest Conductor	Summer Band School Texas Tech. College, Lubbock, Texas
April 16-18, 1942	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
May 14-16, 1942	Adjudicator	National (Regional) School Band Contest, (Ark., La., Miss., Ala., Tenn., & Ky.) Nashville, Tennessee
July 13-19, 1942	Guest Conductor	Petrie Band Camp Winono Lake, Indiana
August 10-16, 1942	Guest Conductor	National Music Camp Interlochen, Michigan
November 20, 1942	Guest Conductor	Danville High School Band Danville, Illinois

April 29-May 1, 1943	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
May 3, 1943	Guest Conductor	Topeka High School Band (The Trojan Band) Spring Concert Topeka, Kansas
April 11-13, 1944	Adjudicator	Chicago Public High School Band Competition Chicago, Illinois
April 27-29, 1944	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
May 21, 1944	Guest Conductor	Elkhart Municipal Band Elkhart, Indiana
April 4-6, 1946	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
April 17-19, 1947	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
April 24-26, 1947	Adjudicator Conducted Sebring High School Band in concert Conducted Massed Band of 1500	Florida State Band Contest, Miami, Florida
June 15, 1947	Conducted the Elkhart Municipal Band A.B.A. Conven. in session	Elkhart, Indiana
July 25, 1947	Festival "Guest of Honor"	Rock River Valley Music Festival Sterling-Rock Falls, Illinois (Conducted Combined Bands).
August 4-10, 1947	Guest Conductor	National Music Camp Interlochen, Michigan
March 21, 1948	Conducted the Sioux Falls Municipal Band In Coliseum Auditorium A.B.A. Grand Concert	Sioux Falls, S. Dakota
April 15-17, 1948	Guest Conductor	Tri-State Band Festival Enid, Oklahoma

May 7, 1948	Guest Conductor	Mt. Carmel Music Festival, Mt. Carmel, Ill.
July 5-17, 1948	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas
April 17-22, 1948	Guest Conductor	National Music Camp Interlochen, Mich.
April 2, 1949	Guest Conductor Massed Bands	Orange Bowl, Miami, Fla.
April 6, 1949	Guest Conductor	University of Miami Band
May 12, 1949	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
July 4-14, 1949	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas
August 20, 1949	Guest Conductor	Chicago Music Festival
March 11, 1950	Guest Conductor Massed Bands.	University of Michigan
May 11-13, 1950	Guest Conductor	Tri-State Band Festival Enid, Oklahoma
June 28-July 12, 1950	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas
May 1951	Guest Conductor	Tri-State Band Festival Enid Oklahoma
July, 1951	Guest Conductor	Summer Band School Texas Tech. College Lubbock, Texas

A Campus Appraisal of the "Temporary" Band Building

"The rickety, unlovely, flat little shed which houses the University of Illinois Band activities is the college band center of America"--Illinois Alumni News, February, 1948.

Paul Price---Paul Price, Instructor in Music and in Bands, is Conductor of the Percussion Group at the University of Illinois, and Tympani, Percussion instructor in the School of Music and in the Bands. He graduated from the New England Conservatory of Music, with his Master of Music degree in, 1948 from the Cincinnati Conservatory. He spent several professional years as a member of the Armco Band, Middletown, Ohio, conducted by Frank Simon, the Dayton Municipal Band, the Dayton Philharmonic, the Columbus Symphony, and as Xylophone and Marimba soloist and recitalist with the Young Artist Group. He joined the Music and Bands staff at Illinois in 1949 and has been successful in the development of Artist-students.

Band Achievement Awards

Five or six Band Achievement Awards are given each year to members of the Band in recognition of musical scholarship. Funds are contributed by Band Alumni and the general Alumni of the University, under the custody of the Illinois Foundation. This idea was originated by Dr. Harding, who has contributed to it over the years. The 1951 royalty earnings on Harding's arrangement of "Death and Transfiguration" were paid directly to the Foundation for use in the program of Band Awards. This gift was one of the most substantial received by the Fund in 1951.

CHAPTER FIFTY-SEVEN

BROADCASTS

Weekly broadcasts by the Bands brought many additional acclaims to the Director and his Assistants. These Broadcasts were given at 5 P.M.--again illustrating the fact that the work of the Bands began when many other Faculty Members were at partial or complete leisure. It is impossible to detail these myriads of broadcasts. Naturally, the numbers played followed choices which Harding had prepared for use in the Anniversary Concerts, in Concerts on Tour, in the President's Concerts, in Twilight Concerts, and on a myriad of special programs which the Bands gave on campus. But a few ripples of waves over the air at this point will be appropriate.

"The Student Prince" was a favorite on 1927 Broadcasts...."The Overture to "Tannhauser" was always appreciated....Sousa was represented on every program....One of the most renowed of all Broadcasts was given from Station WEAF for National Broadcasting Company, in New York, following a game in the Yankee Stadium, November 8, 1930....George Wilson arranged "Fanfare Inaugurale", by Gilson, for the March 30, 1931 Concert....Russell Howland was a favorite clarinet soloist in 1931....Carl Wood and Robert Lyon pleased with cornet solos....Lyon conducted at the May 4, 1930 Broadcast.... Timing was to the proverbial gnat's eyebrow limitation, as 4 minutes, 35 seconds, for "Wood Nymphs"....Carl Wood, William Loblaw and Fred Vierow were enjoyed in a trio, November 17, 1930.

"Over at 5:30 Exactly" was Harding's warning in 1929....Dr. J.E. Maddy, University of Michigan, conducted the May 11, 1931 Broadcast ....Raymond Shultis was a favorite Trombone Soloist in 1931.... Nothing was more pleasing than the Sextet from "Lucia", February 24, 1930, played by Lyon, Wood, Manville, Shultis, Conant and Berg.... The University Orchestra substituted for the Band March 10, 1930.. . Miss Virginia Merrill sang soprano solos on the April 18, 1932 "Cast" ....James A. Sullivan directed "Polonaise", by Glazounow, which he had arranged, April 4, 1932....We have detailed the Sousa Memorial Concert Broadcast March 7, 1932....Our Bands cooperated in the "Welfare and Relief Mobilization Broadcasts" of 1932...."By Thy Rivers", in memory of Walter Howe Jones, Director of the School of Music in the wee 1900s, who died April 2, 1933, was played April 3, 1933....LaVon Coolman was soloist at the February 20, 1933 Broadcast.

At the close of the program for May 21, 1934, some one had inscribed "Finis", which was doubtless the last Broadcast of the year, as Final Exams were in the immediate offing....Acting President Arthur Hill Daniels wrote to Harding how much the Lincoln Day Memorial Broadcast had been enjoyed....Milburn Carey was an especially pleasing soloist on numerous programs....Russell Howland's "Mood Mauve" was enjoyed....The Band cooperated in the Farm and Home Week program by N.B.C. January 15, 1935....Sousa's "University of Illinois" March was, appropriately, played on a number of Broadcasts.

Dale Hull and W. Winkler initialed the Broadcasts in 1935 and 1936....Another Sousa Memorial Program was broadcast November 9, 1936....A Tribute to Senator Henry M. Dunlap, Band Member and Conductor in the "old days", was given by Charles A. Kiler, Band Member in 1892, at the January 10, 1938 Broadcast....Nothing was more enjoyable over the air than Meditation from "Thais", by Massenet, arranged by Harding....John W. Fluck signed Broadcast programs in 1937....Another Sousa Memorial Program was broadcast November 7, 1938....We must never overlook the Sousa Traditions on the Illinois Campus....The Sousa Memorial Broadcast, in 1938 closed with "Taps", arranged by Harding....George Washington Suite was appropriately used on February "Casts"....Founders Day, March 2, was several times appropriately recognized by Band Broadcasts....Three former Band Members, Ray Dvorak, Robert Hieronymous and Melvin Balliett remembered Harding with telegrams March 3, 1937, expressing their appreciation of Broadcasts.

Mark Hindsley and Clarance Sawhill conducted Broadcasts in 1940...."Goldman's Abraham Lincoln" March, was played February 2, 1940....Carl Stover directed his arrangement of "Petite Suite Espagnole", by Arbos, and "Finale from Symphony No.6", by Silbelius, also his own arrangement, on the May 19, 1941 Broadcast, with Russell Howland directing his arrangement of Hall Macklin's "Mood Pastoral" on the May 19, 1941, Broadcast....Norman Goldberg directed three of his arrangements on the April 21, 1941 Broadcast.... Robert Glover, Andy Hansen and Allan Cannon directed their arrangements in 1942....d'Indy, arranged by Fervall, by Harding, was played May 11, 1942....Keith Wilson directed his arrangement of "Shostokovitch Symphony", Third Movement, April 13, 1942....D'Indy, by Istar, arranged by Sawhill, was directed by Sawhill January 19, 1942.... Milburn Carey, David Bennett and Phillip Lang conducted their arrangements in 1942....Russell Howland's arrangement of "Sea Hawk Fanfare & Trailer", by Korngold, was used in 1941....Founders Day

Broadcast, March 2, 1943, carried the "Westminster Chimes" from Altgeld Hall, followed by the Concert, over the Mutual Broadcasting System, from the University Auditorium.

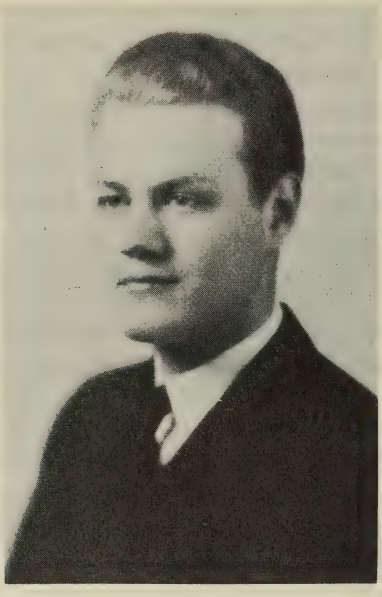
Clarence Sawhill conducted the Broadcast Program November 16, 1942, as he did numbers and concerts on other occasions....Milburn Carey's arrangement of Tschaikowsky's "Fourth Symphony", Second Movement, was played on that program....Austin McDowell, James Schrodt and Harvey Zorn conducted numbers in 1946....Initials, "L.A.S." to 1946 Programs indicated the cooperation of Lyman Starr ....John Green conducted his arrangement of "Preamoule" from "Scenes De Ballett", by Glauzonoff, on the May 27, 1948 Broadcast, conducted by Sawhill....The Founders Day Broadcast, March 1, 1941, over NBC, with President Arthur Cutts Willard, speaking, and with alumni clubs throughout the nation listening in, was notable, especially the program of the New York Illini Club, holding its Founders Day banquet, with the late Carl Van Doren, '07, the speaker, prominent author and literary critic, being introduced by Chester R. Dewey, '08, president of the Grace National Bank, New York....Mark Hindsley led the Illinois Band in the playing and singing of "Pride of the Illini at this memorable broadcast.

Gone West

Milton B. Weary '24

As we go to press, we have learned, with deep regret, of the death of Milton B. Weary, in January, 1952, at St. Augustine, Fla. Mr. Weary played Contra-Bassoon, Concert Band, 1920-1921; Bassoon (with Dvorak and Shawl) 1921-1922, also Contra-Bassoon; First Chair, Bassoon, 1922-1923.

Mr. Weary, for six years, was Band Director, Andrew Jackson High School, St. Augustine, after serving for 16 years with the U.S. Marine Corps and the Navy. He was a member of the U.S. Marine Corps Band and the White House Orchestra during the administration of President Herbert Hoover. Harding met Weary in Florida on one or more of Harding's numerous trips to that state.



Haskell Sexton—Assistant Professor of Music and of Bands, University of Illinois.

The Annual Band Banquet

A delightful feature of the Band Year is the Annual Bradley Dinner. This event was named in honor of Colonel W.R. Bradley, who conducted Bradley's Confectionery in down-town Champaign, another on Wright Street, facing the main campus--each called "Bradley's". The hall above the Wright Street Confectionery was a campus rendezvous for many years. In that hall were held Baseball Dinners, Band Dinners, Alumni Luncheons, Lectures, University programs of various types and scores of campus dances. Colonel Bradley provided a perpetual trust fund to provide for future band dinners known as "The W. R. Bradley Banquet Fund".

A Tribute to Colonel W.R. Bradley

"Mr. Bradley passed away in December, 1928, leaving a will which provided, among other bequests, $5,000 to the University of Illinois to create a perpetual trust fund to be known as "The W.B. Bradley Banquet Fund".

The University of Illinois Bands,
A. A. Harding, Director.

CONCLUDING NOTE

It is, indeed, much easier, much simpler, to write a volume, than to conclude one. This review of the Bands of the University of Illinois, under Albert Austin Harding for 43 years, is now at least twice the length which we had intended it to be. We could continue writing indefinitely--we could prepare more volumes from the wealth of source materials at hand or easily available.

But with every major undertaking of this importance, there must be limits. Terminal points must be established.

This book is not completed--is far from being finished. For that matter, who has ever prepared and "completed" a volume of first rank importance?

Carl Van Doren, late devoted Illini, once said, "When I make an address, I make four addresses--the one which I prepare, the one I actually deliver, the one which I wish the next day I had given, and finally, the one the newspapers say I delivered".

Our real anxieties in the future will be at least four fold. We will be concerned about what we have prepared over three years, what we have actually boiled down and published, what we will wish we had included, and what the press and the public will say of the book--we trust the two groups just mentioned will be gentle.

But--it has been a labor of love and devotion to "Illinois Loyalty", as exemplified in the more than four decades of active service of Albert Austin Harding to the Bands of the University of Illinois.

Cary Clive Burford

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